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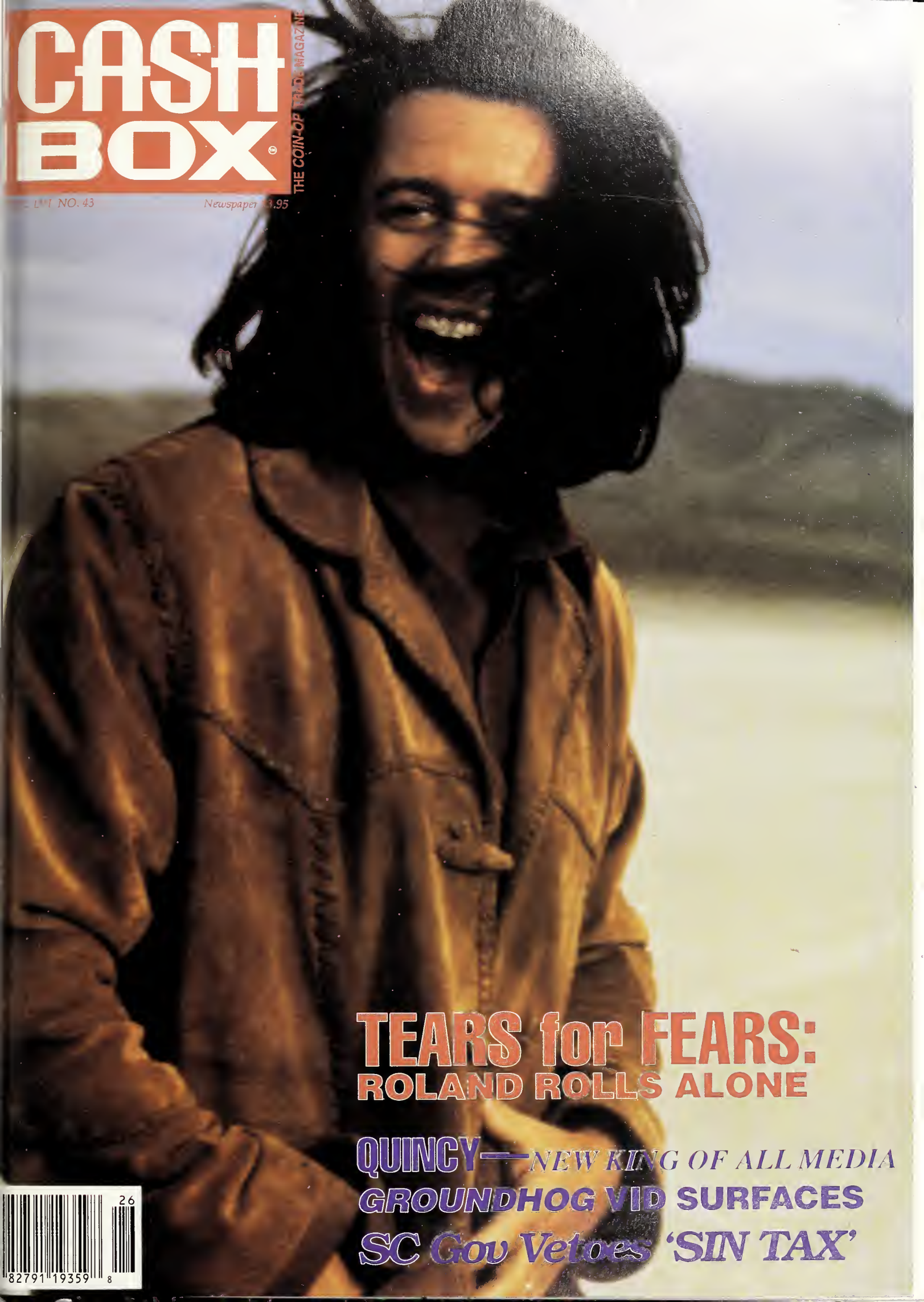

TEARS for FEARS: ROLAND ROLLS ALONE

QUINCY—*NEW KING OF ALL MEDIA*

GROUNDHOG VID SURFACES

SC Gov Vetoes 'SIN TAX'

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CASH BOX

THE *MUSIC* TRADE MAGAZINE

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INSIDE THE BOX

COVER STORY

Tears For Fears: Roland Rolls Alone

Hot band of the '80s, Tears For Fears, which was a duo, is now just Roland Orzabal. The singer/writer discusses his new solo Mercury album, *Elemental*, with *Cash Box*'s Sue Gold, explaining the group's breakup and the making of the record.

—see page 11

Quincy—New King Of All Media

Quincy Jones, who has already conquered the music industry, has formed a new company with David Salzman, QDE Entertainment. The enterprise, in a co-venture with Time Warner, will touch on all areas of entertainment including film, TV, magazines and direct response marketing.

—see page 8

Groundhog Vid Surfaces

Bill Murray's latest hit film, *Groundhog Day*, has been relased on video by Columbia Tristar. The sometimes witty, sometimes touching flick should be as popular on the small screen as it was in the theaters. Get your Phil!

—see page 9

SC Gov Vetoes 'Sin Tax'

South Carolina governor Carroll Campbell has vetoed the so-called 'Sin Tax,' the controversial bill that would have socked a one-dollar levy on all videos and recording rentals that contain nudity and/or sexual activity.

—see page 20

NUMBER ONES

POP SINGLE
That's The Way Love Goes
Janet Jackson
(VIRGIN)

R&B SINGLES
Knockin' Boots
H-Town
(LUKE)

COUNTRY SINGLE
That Summer
Garth Brooks
(LIBERTY)

RAP SINGLE
Six Feet Deep
Geto Boys
(RAP-A-LOT/PRIORITY)

POP ALBUM
janet.
Janet Jackson
(VIRGIN)

R&B ALBUM
janet.
Janet Jackson
(VIRGIN)

COUNTRY ALBUM
This Time
Dwight Yoakam
(REPRISE/WARNER BROS.)

GOSPEL ALBUM
We Walk By Faith
John P. Kee & N.L.C.C.
(TYSCOT/SPECTRA)

HIP-HOP ALBUMS
The Chronic
Dr. Dre
(DEATH ROW/INTERSCOPE)

CONTENTS

COLUMNS

Country Music 21
East/West 4
Rhyme/Rap 19
Rhythm 18
Film/Video/TV 8

CHARTS

Top 30 Rap/Hip-Hop LPs & Singles 19
Top 75 R&B LPs 18
Top 100 R&B Singles 16
Top 100 Pop LPs 14
Top 100 Pop Singles 12
Top 100 Country Singles 22
Top 75 Country LPs 24
Top 40 Gospel LPs 29

DEPARTMENTS

News 3
Country 21
Gospel 29
International 6
Coin Machine 30
Classifieds 31

Earth Day International presented their first annual environmental awards recently to honorees who have made outstanding contributions to the preservation of the planet through "actions, leadership and positive example." Winners included Ted Danson, Don Henley and Ted Turner. Pictured (l-r) are: Dr. Gary Herbertson, exec dir. of Earth Day International; Danson; Henley; and Jane Fonda (accepting for husband Turner).

HEARTS FOR HUNGRY, HURTING: Van Halen, who kicked off its *Right Here, Right Now* Tour June 25 in Detroit, MI, has designated the U.S. portion of the route as the National Hunger Relief Tour for **USA Harvest** and is asking fans in USA Harvest-selected cities to bring canned goods to the concerts. Food will be collected and distributed through USA Harvest to those local missions and shelters... **Michael Bolton** announced he has established **The Michael Bolton Foundation** to benefit children and women "at risk" from the lethal effects of poverty, and emotional, physical, and sexual abuse. The **Columbia** recording artist will debut his Foundation with a Celebrity Tennis Weekend Benefit at the **Burning Tree Country Club** in Greenwich, Connecticut, September 18-19. For further information, contact **Fran DeFeo**, Columbia Records Publicity, New York, (212) 833-5884... MTV and **Tommy Boy Music** are teamed again for *MTV's Party To Go: Volumes 3 & 4* CD with part of the proceeds from both albums marked for **The AMC Cancer Research Center**. In making the announcement **Tom Silverman**, Tommy Boy chairman noted, "*MTV Party To Go Volumes 1 & 2* have raised well over a million-and-a-half dollars for the AMC Cancer Research Center." MTV Networks chairman & CEO **Tom Freston** projected, "With the success of Volumes 1 & 2, we're sure that with this lineup of artists *Party To Go Volumes 3 & 4* will be even more successful."

KRTH IN INFINITY: Los Angeles radio station KRTH-FM has been sold to New York's **Infinity Broadcasting Corp.** for a record-setting $110 million cash. Announcement of the plan was made by **Beasley Broadcast Group** chairman **George Beasley**, owner of the station since 1989 when Beasley took the station over from **RKO General**. The sale is the first major transaction in the LA market since the Federal Communications Commission relaxed duopoly ownership rules. Infinity already owns KROQ-FM in LA. It is also expected to have a major impact on the future financial prospects of mergers and acquisitions in the broadcasting industry and prompted Beasley to comment, "This transaction shows that the radio industry is vibrant and healthy and has emerged from depths of an industry depression. The Los Angeles market is one of the few places where radio station values can still command a multiple of 10 times cash flow."

MTT BATONS SFS: Michael Tilson Thomas has been appointed music director of the **San Francisco Symphony** by the board of governors, announced SFS president **Nancy Bechtle**. Position is effective September 1995 and will entail approximately 17 weeks per year in a contract which extends through the year 2000. Thomas replaces **Herbert Blomstedt** who becomes Music Director Laureate at the close of the 1994-95 season.

Pictured in front of the new worldwide headquarters of Bertelsmann Music Group (BMG) at 1540 Broadway in New York City are (l-r): Michael Dornemann, chairman/CEO, BMG; RCA artist Elvis Presley (making a rare public appearance); Joe Galante, president, RCA Records; and Stan Lewis, *Cash Box*'s NY marketing maven.

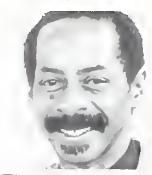
ON THE MOVE

DuBois

Rosenblatt

Murgatroyd

Gasmer



Thompson

Brown

Albertelli

Kammerer

■ **Tim DuBois** has been promoted to president of **Arista Records/Nashville**. He was previously vice president/general manager. In his new post, he will continue to oversee all areas of Arista/Nashville. In addition, he will establish and develop a new Austin, TX-based label and, separately, a Christian music label. ■ **MCA Records** has appointed **Michael Rosenblatt** to the position of senior vice president, A&R. He was previously head of A&R, WEA/UK. He will be based in New York. ■ **Epic Records** has announced a couple of key staff changes. **Victor Murgatroyd** has been named director, A&R, West Coast. He served as director of A&R for Revolution Records. **Barry Gasmer** becomes manager, international marketing, West Coast. He was media coordinator at Sony Music International. ■ **RCA Records** has announced the restructuring of its Black music promotion department with new position announcements as well as staff relocations. The relocations involve **Tommy Thompson**, who moves to NY from LA, while keeping his title of national field director, Black music promotion; and **Byron Pitts**, formerly East Coast regional manager of the department in NY, who moves to Atlanta and assumes the Southeast regional manager post. Also, **Vic Givens** is named Ohio Valley regional director. In new staff announcements, **Taryn Brown** is named West Coast regional director, Black music promotion; **Monica Johnson**, Mid-Atlantic regional manager; and **Fonda Thomas**, East Coast regional manager. Prior to joining RCA, Brown was Southwest regional promotion manager for A&M Records; Johnson held a sales and marketing position with Xerox; and Thomas was music director at WJLB in Detroit. ■ **Peter Albertelli** has been tapped as manager of national crossover promotion for **East-West Records America**. He had been the national dance promotion manager for Virgin Records. ■ **Atlantic Records** has upped **Marybeth Kammerer** to the position of manager of national music video promotion. Since 1991, she was the coordinator of the department. ■ **Zoo Entertainment** has added **Dennis Caudill** and **Jim Davenport** to its field staff. Caudill enters as the Northwest regional promotion/marketing manager, based in Seattle; and Davenport will hold the same title in the Southeast, based in Atlanta. Caudill was most recently the Northwest regional promotion manager for RCA Records; while Davenport was a local promotion rep for Savage Records. ■ **Reunion Records** has announced two staff changes. **Rob Birkhead**, formerly director of marketing for Myrrh Records and Associated Labels at Word Inc., has joined Reunion as vice president of marketing and artist development. **Melinda Scruggs**, formerly vice president of artist and corporate development, has been promoted to executive vice president of general market development. ■ **Brian Giorgi** has been upped to inventory director at **MCA Records**. He was previously inventory manager. ■ **BMI** has named **Diane Almodovar** director, Latin music. Prior to joining BMI, she was publishing director of Caribbean Wave Music and Crossing Borders Music. ■ **Jim Higgins** has been appointed senior vice president, sales for **Unistar Radio Networks**. He was senior v.p./national sales.

INDUSTRY BUZZ

Cash Box EAST COAST

By Aaron Steinberg

Jade: Schmoozin' To The Max

DIANA ROSS HELD A PRESS CONFERENCE at **Planet Hollywood** celebrating 30 years as a performer and announcing five new ventures: a retrospective CD boxed set (*Forever, Diana* on Motown), a book of memoirs entitled *Secrets Of A Sparrow* ("My book will maybe give you a tiny bit of insight into my heart."), an **ABC-TV** production deal, a docudrama about her career, and a 1993-94 World Tour. As she left the restaurant, she was mobbed by a large group of excited kids who could feel fame in the air. She accomodated them peacefully by signing a few autographs before being whisked away in a limousine to who-knows-where.

LATER THAT SAME DAY, the **Blues Music Festival '93** previewed at the **Hard Rock** with an all-star blues jam with **B.B. King, Buddy Guy, Junior Wells** and **Lonnie Brooks**. The performance was informal, but it's possible that two o'clock isn't the best time to catch these guys—their sounds reflect the grit of lives lived fully, their songs evoke the nighttime (the right time). Starting in August, the Festival will appear in at least 40 cities.

GIANT RECORDS' JADE gave a performance and shmoozefest at a cavernous wing of New York's **S.I.R. Studios**, doing songs from *To The Max*, notably the hit "Don't Walk Away." Backed by a big funky band, the three women really went to town for the receptive crowd.

I HAD THE PRIVILEGE to chat with **George Benson** this week about his new *Love Remembers* album (**Warner Bros.**), which features a bit more singing than usual and, of course, his signature guitar playing. "That's what I do when I get wound up," Benson explained. "I'll usually come out of it with some blaring guitar licks, playing some funky undertones, you know. That always makes me happy."

The album is focused on more of a pop bent—not too surprising from a man who has been very successful navigating the treacherous territory between jazz and pop. "I grew up with a lot of R&B and blues," he continued, "and I just let it hang out, man—I don't stifle myself." The record contains a Jacksons remake, a song he wrote with his son, and the particularly eerie "Calling You." "The background of the song was making a statement," he said, "and I wanted to allow it to breathe and just float across it (as a singer). I wasn't sure it would work, but we've been getting a great response with that track."

The road ahead looks like a breeze for the man who pioneered the much-imitated technique of singing along with guitar soloing: the *Arsenio Hall Show* and then Europe, among other things.

Cash Box WEST COAST

By Troy J. Augusto

Does this guy get around or what? Def American pres. Rick Rubin (with glasses) is producing a collaboration teaming fuzzbuster/rapper Ice T (seen here flashing official Boy Scout salute) and bloodthirsty metal band Slayer (that's singer Tom Araya between T and Rick). The recording is a three-song medley of tunes by punk outfit The Exploited called "L.A. '92 Disorder." Recording will join other similar pairings to comprise the soundtrack for Emilio Estevez' next film *Judgement Night*. Rubin, who recently announced a new business arrangement with Johnny Cash, is said to be closing a deal to produce reptile-superstar **Barney**'s first album. (Just kidding.)

CONGRATS TO LEVINE SCHNEIDER, the L.A.-based P.R. firm, which recently celebrated its 10th year in the publicity game. Clients, employees, press and other industry types gathered at Tommy Tang's restaurant on Melrose to mark the occasion. Appearance of **Charlton Heston** had everyone talking, but before word could spread around the Thai joint that the Oscar winner was in the house, he fled. Best costume was sported by *Star Trek: The Next Generation* star **Michael Dorn**, who appeared without his character Worf's make-up on, thus preventing many from recognizing him.

RED HOT CHILI PEPPERS ran an ad in last week's *L.A. Weekly* that put the funk/rock bands' vacant guitar slot into a cattle call of sorts as, according to the group's manager, **Lindy Goetz**, the half-page ad generated over 3,000 responses. The Chilis, a band that's had as much luck with guitarists as **Spinal Tap** has had with drummers, is said to be looking for a young, unknown player of brilliant, yet understated abilities. Goetz also reports that some hopefuls showed up to their auditions with meeting the band as their only objective.

DANIEL LANOIS WANTS to be known as more than the brilliant producer that he is (he, of course, has produced some of U2 and Peter Gabriel's best work), so he's embarked on his first full American tour, a jaunt that landed him at the Henry Fonda Theater last week. Hey Dan, don't give up the day job. While his latest album, *For The Beauty Of Wynona*, is a sometimes breathtaking recording, his attempt to translate it into the live setting came up quite short. Lacking much in the way of actual performing vision, Lanois pointed the spotlight at actor **Harry Dean Stanton**, whose blues harp skills and offbeat vocal style amused the audience but did little to inject any energy or dynamic into the disappointing concert.

TOTO MADE IT'S L.A. stage return last week, turning in a long, often tedious show at the Whisky that did deliver on one pre-show promise: stargazing. While no one was surprised to spot **Eddie Van Halen** (he's friends with Toto guitarist **Steve Lukather**) with wife **Valerie Bertinelli** and son **Wolfgang**, heads were turning in disbelief when reclusive guitar legend **Jeff Beck** walked in. Beck, who's in town laying tracks for his next record, was drawn not only by his interest in Lukather but by the debut gig with Toto of his former drummer, **Simon Phillips**, an amazing timekeeper who was actually the best part of the 140-minute show.

TALENT REVIEW

Kenny G/Peabo Bryson

By Stan Lewis

Kenny G

RADIO CITY MUSIC HALL, NEW YORK CITY, NY—At the recent Radio City concert in which Kenny G headlined, Columbia artist Peabo Bryson opened the show. During a very exciting 45 minutes, Bryson's set included two duets, one being the theme from *Beauty And The Beast* and the other, "I Celebrate My Love," the big hit he had with Roberta Flack. The singer once again dazzled the crowd with his soulful and inspired vocals.

After a 30-minute intermission, Arista saxman Kenny G began to play beautiful music until the sound system failed, at which time he introduced his band.

When the music started again, it occurred to me that the Music Hall was a fairly large room for a six- or seven-piece jazz-fusion/New Age group to be working, but things started to swing pretty good. Later Peabo Bryson came out and joined Mr. G on "By The Time This Night Is Over" and the audience roared.

After a few numbers Kenny introduced his boss, Arista president Clive Davis, who stood up and basked in the spotlight for a moment. Kenny then introduced his wife but couldn't find her. So he began to play again. The band was cooking and so was Kenny G, but not on stage. He was playing in the third balcony, then worked his way down through the second balcony, mezzanine and finally marching down the center aisle of the orchestra standing on a chair and playing to a standing ovation of 5,000 happy people.

But that wasn't the end of the show. Kenny came out for an encore and played another one-half to three-quarters of an hour for a total of over two hours. Kenny turned that 5,000-seat arena into a intimate jazz club. He was senational!

TALENT REVIEW

Yanni

By Hilarie Grey

THE GREEK THEATRE, LOS ANGELES, CA—With the help of a full orchestra, New Age pianist/composer/matinee idol Yanni created some surprising atmospheric magic during his "Symphonic Concert '93." The event, sponsored by Los Angeles radio station KTWV ("The Wave"), also proved magical for AmFar (The American Foundation for AIDS Research), as Yanni presented a check for the proceeds of the station's *Wave Aid 6* record (on which he participates) just prior to the start of the concert. Actor Richard Gere was on hand at the star-studded ceremony to accept the check, while AmFar president Dr. Marvin Silverman later addressed the sold-out crowd during a break in the music.

The tree-lined, open-air theatre proved the perfect setting for Yanni's multi-layered, internationally inclusive music, which tends to conjure up visual images of nature even on record. The orchestra, which also incorporated the work of Yanni's regular eight-piece band, added energy and bite to the big, sweeping anthems (which often felt like awe-struck movie flight sequences), and warmth to sentimental ballads like "Until The Last Moment" (from Yanni's latest Private Music release, *In My Time*).

The Greek composer cut a striking figure dressed in a white suit against a stage full of orchestral black (a fact which was enthusiastically noted by squealing members of the audience), but graciously offered the spotlight to excellent soloists throughout the two-hour set. Particularly stunning was the work of violinist Karen Briggs, which ranged from electrifying, wild crescendos on "Within Attraction" to stately elegance on the Greek rhythm-driven "Marching Season," which also featured great work by longtime Yanni drummer Charlie Adams.

The energetic and ultimately inspirational performance was clearly enjoyed by all involved. Yanni would do well to invite the orchestra back again sometime.

TALENT REVIEW

Barry Manilow

By Fred L. Goodman

ANAHEIM ARENA, ANAHEIM, CA—It is hard to believe that Barry Manilow has been making hits for nearly 20 years. Way back in 1974, he hit #1 with "Mandy," and now, millions of records later, he's back to shower his fans with smash after smash in his "Greatest Hits" show.

What better act to premiere the spanking new Anaheim Arena, Southern California's latest all-purpose venue for concerts, wrestling and home of the Mighty Ducks hockey team. With a capacity of 19,400, mostly all the seats were taken for this opening event, and Manilow did not disappoint.

The Arista recording artist thrilled the crowd for over two hours with such favorites as "Looks Like We Made It," "Somewhere Down The Road," "Ships," "Weekend In New England," "Tryin' To Get The Feeling Again" and "I Made It Through The Rain," among others. Besides the likeable litany of tunes, Manilow's easygoing and engaging stage manner also comes into play, especially when he does a duet with an audience member on "Can't Smile Without You." The lucky woman also received a videotape of her performance with her idol.

A gospel choir joined Manilow and his band for the "I Write The Songs" encore, with the audience chiming in as well, capping off a satisfying evening of romantic pop at its best.

UK

By Mick Green

U2: Big deal!

THE BIG INDUSTRY STORY this week seems to concern PRS—the **Performing Rights Society**, British equivalent of **ASCAP** and **BMI**. The society invested around $16 million on a new computer membership and royalties system and an independent report declared that around $12 million of that figure had been wasted. Ironically the new system was intended to save around $2 million annually but has now been abandoned and changes throughout the organization have taken place. But this did not stop PRS members calling for an official emergency meeting to debate a motion of *no confidence in the society's general council*.

More than 300 members attended a meeting to discuss the matter and almost 100% supported the call for an EGM on a show of hands and the stormy meeting lasted around five hours. One thing the meeting showed was the depth of the rift between the society's council and its former management...but many present were critical of the council with particular anger over their decision not to publish the independent report in full.

Over the past 15 months the council has changed drastically and the new chief executive of four weeks, **Ted McLean**, declared his desire to overhaul the management side of the society. He also intimated that there could be radical plans involving reducing the management tiers and limiting areas of revenue collection.

U2 LIKE IT ON THE ISLAND: Irish group U2 have renewed their contract with **Island/PolyGram** in a multi-million pound, six-album worldwide deal and manager **Paul McGuinness** says he cannot see the group ever leaving the label. The first album of the new deal, *Zooropa*, will feature 10 tracks and should be rush-released next month.

PolyGram refuses to comment on what the deal is worth but it is believed to be one of the biggest in music business history. The group have been with Island for 13 years now and have sold more than $50 million worth of albums worldwide.

INDIES SUFFERING: A new UK study of independent labels painted a bleak picture and indicated that this sector was in "serious financial difficulties." The accountants preparing the report examined more than 50 indies with a total turnover in excess of $40 million but only 12% saw their pre-tax profits increase between July 1989 and December 1991. The report argues that unless acts are contracted to indies for longer or the majors reward labels for finding bands they poach there is a danger that the sector may collapse.

CHARTS: Last month I reported the influence that TV advertisements have on our chart positions, and this month the emphasis seems to have shifted to the movies with no less than six of the current Top 40 having been featured on the big screen including two from *Indecent Proposal*—**Lisa Stanfield**'s "In All The Right Places" and **Sade**'s "No Ordinary Love."

The Guns seem to have gone off half-cocked and the Roses are wilting because after a run of six consecutive Top 10 hits *The Civil War* EP by **Guns N' Roses** has dropped to #21 from last week's debut at #11.

Generally the charts are still volatile but at least four of the current Top 75 Singles has gone Gold (400,000) **George Michael & Queen**'s "Five Live," **The Bluebell**'s "Young At Heart," **Shaggy**'s "Oh Carolina" and **Ace Of Base**'s "All That She Wants"—but they have been knocked off the top spot by **UB40** and "(I Can't Help) Falling In Love With You." This, of course, was originally a Presley chart success and coincidentally this week's highest new entry, "Can You Forgive Her" is by the **Pet Shop Boys** who also topped our charts when they covered Elvis' "Always On My Mind."

HOLLAND

Abbey Lincoln: Goin' Dutch

NORTH SEA JAZZ FESTIVAL 1993—On July 9, 10, and 11 the **Dutch Congress Center** in The Hague will open its doors again to the 18th edition of the North Sea Jazz Festival. More than 1,000 musicians will perform simultaneously on 13 different stages for eight hours each day. The festival program offers a large variety of styles and special themes. Prominently featured will be a large number of pianists including **Oscar Peterson, Chick Corea** and **Valerie Capers**; saxophonists **Joe Henderson** and **Red Holloway**; and female vocalists, **Linda Hopkins** and **Abbey Lincoln**, among others.

Also on the program will be world-famous big bands, **The Count Basie Orchestra, Lionel Hampton** and musicians from the field of Blues, Soul, Salsa, Brazilian, Afro-Cuban, Fusion and Jazz Rock. Some of the special themes include "Grooves Of The World," "Trumpets For Dizzy," "American Blues And Gospel" and "Heavy Jazz."

TRIBUTE TO PAUL ACKET—For the very first time **Paul Acket** himself will not be present at the North Sea Jazz Festival. Over a period of 17 years he gave his all to "his" festival making it into the event it is today: the largest indoor jazz festival in the world. In honor of Paul Acket an oak will be planted in the Rooseveltplantsoen near the Congress Center (an initiative of PRO The Hague). The city of The Hague will unveil a sculpture in the Congress Center. From June 18 to July 18 a special Paul Acket exhibition will be on view in the **Haags Gemeentemuseum**, dedicated to his life and career. The exhibition will be curated by students of the **Reinwardt Academy** from Amsterdam.

BIRD AWARD 1993—This year the **BIRD Awards** will be presented for the ninth time at the North Sea Jazz Festival. The nominees for the 1993 BIRD Award are:

International:
Wynton Marsalis
Ornette Coleman
Sonny Rollins
The Netherlands
Hans Dulfer
Ack van Rooyen
Cees Slinger

Winner of the BIRD Award Special Appreciation is the aforementioned Paul Acket.

NEWS FROM JAPAN

TOTAL REVENUES OF TOSHIBA-EMI for its 25th fiscal year (April 1, 1992 to March 31, 1993) were $686 million, 0.4% up over fiscal '91. Shown in detail: CDs were 10.9% over the prior term and 69.4% of the total with $474 million; video softwares were $101 million, 14.7% of the total, 31.9% down; music tapes recorded $33 million, 4.8% of the total, 10.8% down while vinyl records were $7.8 million, 1.1% of the total and 10.6% up over the prior year. According to the company, the main works contributing to the total revenues were: Albums—*Tears And Reasons*, Yumi Matsutoya; *Memories Of Blue*, Kyosuke Himuro, and *Wands*, Wands; Singles—"Motto Tsuyoku Dakishimetanara," Wands; "Tokino Tobira," Wands; and "Kiss Me," Kyosuke Himuro; Video—*Tsuyoshi Nagabuchi Live 92 Japan in Tokyo Dome*, Tsuyoshi Nagabuchi; *Anytime Woman*, Eikichi Yazawa, and *John Lennon Video Collection*.

SUPER BEST II by Chage and Aska on Pony Canyon has been certified septuple platinum by RIAJ (Record Industries Association of Japan) for May, 1993 and was followed by: Triple Platinum, *Tokino Tobira*, Wands, Toshiba-EMI; Platinum, *Da Da Da*, Maki Daikoku, Toshiba EMI; *Yakusokui No Hi Vol. 1*, Yutaka Ozaki, Sony Records. Gold went to seven works. In singles, "Road," The Koburyu, Meldac, was awarded Quadruple. Following this, Double Platinum went to "Kono-mama Kimidakeo Ubaisaritai," Deen, BGram; "Kimiga Inai, Zard, BGram, and "Yureru Omoi, Zard, BGram. "Shiawaseni Narutameni, Miho Nakayama, King and an additional six works were named Double Platinum.

TOTAL ROYALTIES collected by JASRAC (Japanese Association of Rights of Authors, Composers and Publishers) in fiscal 1992 (April 1992 to March 1993) were $654 million, 3% up over fiscal '91 with a $19 million increase representing only a 3% growth rate, the lowest here since 1987. The depression of business in the last fiscal year, the JASRAC report stated, was a main reason for the lower increase in royalty collection. Karaoke recorded the highest increase with 29.1%, representing $59 million. In mechanical royalties, audio disks recorded $271 million, 8.5% up over the prior fiscal year. A main reason of the high audio disk royalties were strong CD sales. Audiotapes and videograms did not reach the level of the prior fiscal year. Shown in detail, royalties according to items were: Performance royalties: $186 million, 10.3% up from the prior fiscal year; Mechanical, $401 million, 1.7% up; Publishing, $17 million, 4.9% down; Rental, $50 million, 7.3% down.

TOP ROYALTY EARNERS in fiscal 1992, according to JASRAC were "Say Yes," Ryo Asuka, composer/author, performed by Chage & Asuka in the domestic section. It was awarded "Gold Prize Of JASRAC '93." The International JASRAC Award '93 went to "When You Wish Upon A Star," Composer and Author, Ned Washington, Leigh Harline.

LOCAL 45s TOP 10

TW	LW	
1	-	**HADASHI NO MEGAMI** (BMG Rooms)...**B'z**
2	1	**YURERU OMOI** (BGRAM)...**ZARD**
3	2	**NATSUO MACHIKIRE NAKUTE** (Sony Records)...**Tube**
4	4	**WE ARE THE CHAMP** (Pony Canyon)...**The Waves**
5	5	**KIMIGA HOSHIKUTE TAMARANAI** (BGRAM)...**ZYYG**
6	-	**MELODY** (BMG Victor)...**Masaharu Fukuyama**
7	-	**WATASHIWA KNIFE** (Pony Canyon)...**Shizuka Kudo**
8	3	**WAKAREMASHOU WATASHIKARA KIEMASHOU ANATAKARA (Toshiba EMI)...Maki Daikoku**
9	-	**HAJIMETE NO NATSU** (Victor)...**SMAP**
10	8	**KONOMAMA KIMIDAKEO UBAISARITAI** (BGRAM)...**Deen**

LOCAL CDs TOP 10

1	1	**HEART OF STONE** (Zain)...**T-Bolan**
2	2	**TECHNODON** (Toshiba EMI)...**YMO**
3	4	**TOKINO TOBIRA** (Toshiba EMI)...**WANDS**
4	3	**SPRING MAN** (Sony Records)...**Unicorn**
5	6	**ZOO FOR SALE** (For Life)...**Zoo**
6	3	**BOSA NOVA** (Nippon Columbia)...**Pizzi Cato**
7	5	**KAMAKIRIAD** (Warner Music Japan)...**Donald Feigen**
8	7	**JANET** (Toshiba EMI)...**Janet Jackson**
9	9	**DIAMOND EXPRESSION** (Sony Record)...**Seiko Matsuda**
10	8	**DA DA DA** (Toshiba EMI)...**Maki Daikoku**

FILM REVIEW

Stepping Razor—Red X

By John Goff

SANDWICHED IN AMONGST THE MONSTERS in an art house somewhere out there is *Stepping Razor—Red X*, a Northern Arts Entertainment Release. Outside the reggae music aficionado world it's not likely to capture a great deal of notice. The film's subject, Peter Tosh, while a superstar in music's reggae world and an outspoken opponent of apartheid, was not someone who would be considered a household word in worlds other than his native Jamaica and pockets elsewhere, but he definitely makes an interesting documentary subject.

Peter Tosh

Tosh was killed in 1987 by intruders in his home on the island of Jamaica. Officially it has been ruled murder in a robbery attempt and one of the killers—still proclaiming innocence—awaits the gallows in Kingston while two others remain at large. But in other quarters there have been rumblings and mutterings of governmental foul play. This can be said of almost any celebrity who has died under similar circumstances down through the years. *Stepping Razor—Red X* listens to them all but draws no conclusions, wisely leaves that up to its audience.

Writer/director Nicholas Campbell shows the poverty-ridden beginnings of Tosh, his rise in the music world with reggae group The Wailers, which also featured the beginning of friend and fellow musician, also deceased, Bob Marley, and his prominence as a single. Visuals contain stills, a few reconstructions and footage of concerts and interviews. All is loosely tied together and given an eerie quality by a tape-recorded narrative by Tosh culled from audios he had begun as a beginning of an autobiography sometime prior to his death.

The narrative, heavily accented and difficult to understand because of the tape-recorded sound, is sometimes fascinating and revealing and sometimes so esoteric as to make one wonder whether he had overindulged in the ganja he was so fond of when he recorded some of the tracks.

That Tosh had a rugged beginning and rough-house life is obvious. By his own words he felt attacked by evil spiritual forces from his youngest years. So much so that, "It caused me to make...inner communications." He went inside himself and made a world of safety there and became, according to almost everyone who knew him, an extremely spiritual being. The spiritual is something a lot of emphasis is placed on here, and in the society in which he grew up.

Lot of food for thought, interesting footage. Piece was presented by David Mazor, John Lawrence Ré and Samuel MacLeod, executive produced by Syd Cappe and Nicolas Stiliadis and co-exec produced by Wayne Jobsen, edited by Trevor Ambrose.

Jones, Salzman Form QDE For Time-Warner Multi-Media Co-Venture

QDE, QUINCY JONES+DAVID SALZMAN ENTERTAINMENT, has been formed by Jones and Salzman for a seven-year co-venture with Time Warner Entertainment which will see action in all media areas which will range from theatrical motion pictures and network, cable and syndie TV to magazine publishing, live entertainment, direct response marketing and cross-media projects for home entertainment and educational applications. Jones and Salzman will serve as co-CEOs of the new company.

The impressive line-up of projects announced by QDE has a feature film slate, for which Warner Bros. Pictures has a "first look" agreement, which includes *Don Quixote*, a Waldo Salt screenplay to be co-produced with Steven Haft; *The Pulse*, from comic book artist/writer Todd McFarlane; *Hoover*, a co-production bio with Francis Ford Coppola on J. Edgar Hoover; two *Mad Magazine* projects, *Alfred E. Newman*, again with Haft, and *Spy Vs. Spy* with Steve Tisch; urban re-do with Silver Pictures of *A Star Is Born*; and *Their Eyes Were Watching God* with Oprah Winfrey's Harpo Productions.

In the TV arena QDE will continue the hit NBC series *Fresh Prince Of Bel-Air*; CBS' *Dark Justice* (a Magnum production in association with Lorimar Television); and the syndicated *Jenny Jones*. Salzman and Jones will also be exec producers along with creator Brandon Tartikoff on *Big Time TV*, educational comedy-music children's series. QDE also has pilot, series and specials commitments with NBC and CBS as well as projects in development involving network, first-run syndication, pay and basic cable. A 10-hour series, *Time Life Presents The History Of Rock N Roll* is planned by Time Life Television in association with Telepictures Productions and QDE, to be distributed by Warner Bros. Domestic Television Dristirbution for the Prime Time Entertainment Network.

Vibe is QDE's jump into magazine publishing. It will chronicle urban life and is founded by Jones and published as a co-venture with Time Inc. Ventures. *Vibe* is scheduled to begin publication in September of this year. In addition to the mag Jones and Salzman have planned *African Americans: Voices Of Triumph*, a three-volume set and and TV series as a co-venture with Time Life Inc.'s Custom Publishing Division. It is being designed as an annual network event.

In a joint announcement Salzman and Jones declared, "With this new venture, we are singularly positioned to do everything and anything in the entertainment and communications universe. Our alliance with Time Warner and our ability to work independently truly gives us the best of both worlds."

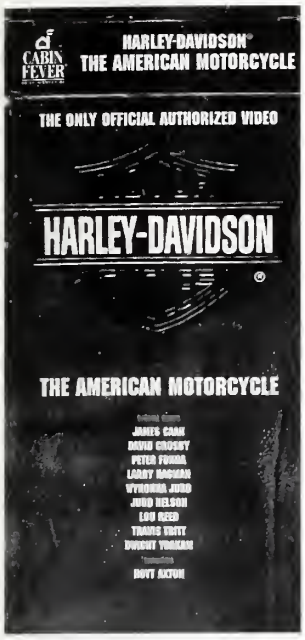
Film Clips

By John Goff

***SLEEPLESS* BENEFITS MPTFF**: **Edie (Mrs. Lew) Wasserman** was honored for her years of dedicated service to the Motion Picture and Television Fund at a gala *Sleepless In Seattle* premiere screening June 23. The gala event, held under the auspices of the **Motion Picture and Television Fund Foundation**, was held at the Cineplex Odeon Century Plaza Cinemas and was followed by a supper party in Century City. The preem of the **TriStar** film was the first event of the MPTF Foundation which is the fund's newly formed fund-raising arm. Co-chairs of the evening were **Lynda** and **Peter Guber, Sony Pictures Entertainment** chairman and CEO, and **Patricia** and **Mike Medavoy, Walt Disney Studios** and MPTF Foundation chairman... Related: *Sleepless In Seattle* also debuts the new TriStar Pictures logo, created to celebrate the company's 10th anniversary, which retains winged horse Pegasus, this time flying out of a new dawn. **Anthony Goldschmidt**, whose **Intralink Film Graphic Design** was responsible for executing the logo stated on behalf of TriStar, "Each picture is a new day, a new dawn and a new opportunity to create a wonderful new entertainment." He called the imagery of dawn and Pegasus "a perfect symbol for the roster of exciting films we can expect from TriStar."

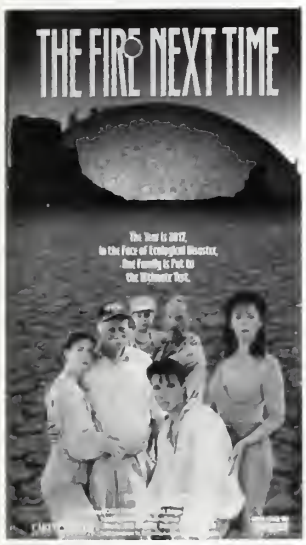
VIDEO REVIEWS

By John Goff & Michael Martinez



Harley-Davidson: The American Motorcycle

HISTORY OF THE HARLEY is traced in this entertaining doc executive produced by Oliver Shokouh & Joel T. Smith with Smith writing and directing. Hoyt Axton serves as narrator along with other celebrities garnered for name value. The history is more interesting than the celebrities. Early stills from the 1800s and the evolution of the bike from its beginnings as low-cost workhorse to supplement the auto to its present day place as rebel status symbol. **Cabin Fever** releases.



The Fire Next Time

FUTURISTIC TV MOVIE is in bad need of editing for the home vid market. Three hours of tape, pockmarked like bad acne scars from slotted moments for commercials, shows the padding a piece of work goes through for presentation on commercial TV and, in the HV venue, suffers for it. Undoubtedly this global warming warning played better *with* commercials, because it was structured for that. Editing could bring this down to a tight two hours and probably heighten the message it brought. Good photography. **Cabin Fever** release.

Groundhog Day

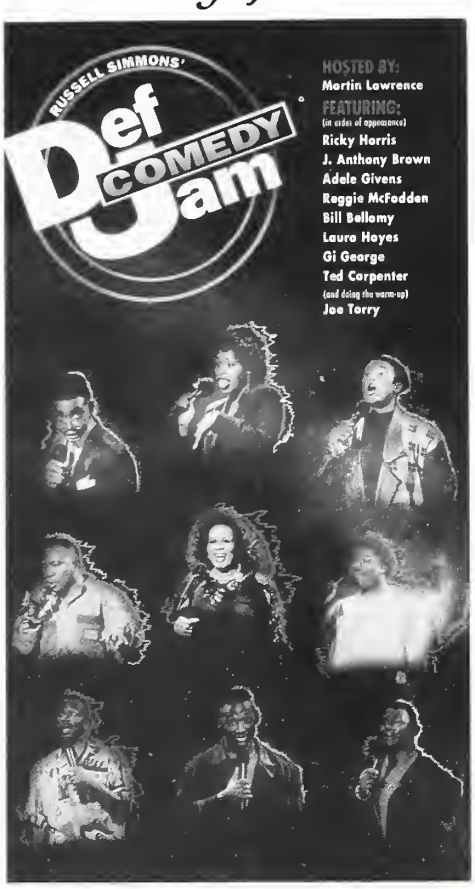
DEJA VU, OVER and over and over, etc. Fun premise, and the supercilious, super-ego persona Bill Murray has made a career out of fits perfectly with the theme of do-it-til-you-get-it-right. Harold Ramis, co-producer with Trevor Albert/co-writer with Danny Rubin/director, deserves the credit for executing a smooth product which translates to HV venue nicely. Couple good chuckles and the delicious Andie McDowell released by **Columbia Tristar Home Video.**

TOP 30 VIDEO RENTALS

CASH BOX • JULY 3, 1993

1	**THE DISTINGUISHED GENTLEMAN** (Hollywood Home Video 1716)	2	2
2	**HOFFA** (Fox Video 1991)	DEBUT	
3	**PASSENGER 57** (Warner Home Video 12569)	1	2
4	**A RIVER RUNS THROUGH IT** (Columbia TriStar Home Video 51573)	11	2
5	**UNDER SIEGE** (Warner Home Video 12420)	3	2
6	**CONSENTING ADULTS** (Hollywood Home Video 1523)	4	2
7	**THE MIGHTY DUCKS** (Walt Disney Home Video 15585)	6	2
8	**TRESPASS** (MCA/Universal Home Video 81218)	5	2
9	**HERO** (Columbia TriStar Home Video 51563)	7	2
10	**GLENGARRY GLEN ROSS** (Live Home Video 69921)	10	2
11	**TOYS** (Fox Video 1992)	DEBUT	
12	**THE PLAYER** (Columbia TriStar Home Video 75833)	8	2
13	**SCHOOL TIES** (Paramount Home Video 32290)	9	2
14	**HOWARDS END** (Columbia/Tristar 26773)	DEBUT	
15	**RESERVOIR DOGS** (Live Home Video 68993)	12	2
16	**SNEAKERS** (MCA/Universal Home Video 81276)	13	2
17	**THE LAST OF THE MOHICANS** (FoxVideo 1986)	14	2
18	**BOB ROBERTS** (Live Home Video 69898)	15	2
19	**DR. GIGGLES** (MCQ/Universal Home Video 811422)	17	2
20	**A LEAGUE OF THEIR OWN** (Columbia TriStar Home Video 51223)	18	2
21	**HELLRAISER III: HELL ON EARTH** (Paramount Home Video 15162)	20	2
22	**CAPTAIN RON** (Touchstone Home Video 1586)	16	2
23	**THE GUN IN BETTY LOU'S HANDBAG** (Touchstone Home Video 1463)	19	2
24	**LEPRECHAUN** (Vidmark Entertainment VM5503)	23	2
25	**SINGLES** (Warner Home Video 12410)	21	2
26	**ENCHANTED APRIL** (Paramount Home Video 15114)	22	2
27	**CANDYMAN** (Columbia TriStar Home Video 9463-5)	24	2
28	**HONEYMOON IN VEGAS** (Columbia TriStar Home Video #)	27	2
29	**NIGHT AND THE CITY** (FoxVideo 1987)	28	2
30	**PET SEMATARY TWO** (Paramount Home Video 32747)	26	2

Russell Simmons' Def Comedy Jam



WE'RE TALKIN' RIBALD comedy here. Nine comics who get paid to play with the universe of African-American psyche. They all represent a slice of life and great characterizations. Culled from the HBO series *Def Jam Comedy* and hosted by rising star Martin Lawrence, this "best of" package is highlighted by the routine by that "phuckin' lady" Adele Givens, who comments that her lips are the source of lust for many men. But she won't give it up for undersized prey. "That would be like putting a tic-tac in a whale's mouth." Other searing characters and insights are offered by Bill Bellamy and Ted Carpenter. This is the blues of comedy. Released by **Pacific Arts.**

TV Talk

By John Goff

Cast of Aussie *Paradise Beach* teen soaper.

DOWN UNDER SURFACED with *Paradise Beach*, new teen-aimed soap which hit the syndie airwaves June 14. First week introed the beautiful, sun-washed, surf-riding characters and put into motion the story lines centering around the (formulaic for all soaps) rich and powerful Barsby family consisting of **Robert Coleby, Kimberley Joseph, Andrew McKaige** and **Jon Bennett**. Pop (Coleby) has a sweetie, **Tiffany Lamb**, who's got a sweetie, **Matt Lattanzi** and Barsby stud-son Bennett wants it broken up. Other pair-ups include Bennett and **Megan Connolly**, wandering surfer **Ingo Rademacher** and Ms. Joseph. There's a less rich family, the Ritchies, with physically abused mom **Deborah Coulls**, abusive (physically and substance of some sort it appears) dad **Eric Oldfield** and sharp-eyed youngster **Tony Hayes**. **John Holding**'s a surfer buddy waiting for a wave with his hot storyline to come in as is **Raelee Hill**.

The Australian exterior is beautiful but, boy, that makes it painful to go inside for some outlandish sets. **Nick McMahon, Greg Coote, Graham Burke** and **Brian Frons** exec produce for **New World Television**

ONCE UPON A NEVERLAND: At presstime the countdown was on to the countdown of the 10 video finalists in **MTV**'s "My Weekend At Michael's Neverland Valley" contest. Prize for the top three finalists was a guest weekend at **Michael Jackson**'s fantasy ranch, with MTV camera crew covering the fulfillment, and the Grand Prize winner announcement. Entrants made videos of "Who Is It?" from Jackson's *Dangerous* album and Jackson selected the winners. Grand prize winner is scheduled to receive a $10,000 "director's fee" and will direct a video for **Epic Records**.

CABLE DEBUTS & RE-DOS: July sees **HBO** debut an exclusive miniseries, *Laurel Avenue*. Billed as an "Adult Drama," it looks at a contemporary working-class Black family presented in two 90-minute segments. Directed by **Carl Franklin** and exec produced by **Paul Aaron** and **Charles S. Dutton**, *Laurel Avenue* stars **Mary Alice, Juanita Jennings, Vonte Sweet** and **Mel Winkler**... Feature flicks set for airing in July also, **HBO Pictures**' own *Blue Ice* starring **Michael Caine** and **Sean Young; Eddie Murphy** in *Boomerang* and *Unlawful Entry* thriller with **Kurt Russell** and **Ray Liotta**.

TEARS FOR FEARS: Roland Rolls Alone

By Sue Gold

ONE OF THE HOTTEST BANDS OF THE '80S is now aiming to take over the '90S—sort of. With one-half of the duo missing from Tears For Fears, it might seem strange for a solo artist to keep his band's name rather than use his own, but Roland Orzabal, who is now the lone Tears For Fears, says there is a good reason for doing just that: "You can't pronounce my own."

Well, a name isn't everything and Orzabal has been the driving force behind the band's success from the beginning, so it's only logical that he build on it with *Elemental* (Mercury). "I waited until the end of this record to see how it turned out," Orzabal explains, "and realized that I had to either pick Tears For Fears or a new band name. It wasn't different enough to warrant a new name. This record sounds like a Tears For Fears record."

Relying on the sound and name of Tears For Fears might not be such a bad idea. After selling 15 million albums and becoming one of the hottest groups (with Curt Smith) of the '80s, Tears For Fears became known worldwide. In 1991, however, Smith and Orzabal went their separate ways. The move sparked rumors about the end of the band and fights between the duo, but Orzabal says there just wasn't enough for Smith to do in the group. "I've always been the songwriter for the band," Orzabal says. "In the early days I could write some songs for him, but as my writing developed, my need for ambition altered and my involvement with the records increased, so the whole thing was changing. He ended up singing one song the last time and played bass. He just wasn't that involved."

With Smith gone, Orzabal has taken full control over the Tears For Fears name and image. He admits he likes the idea of being able to take full credit for the work he puts into the albums, something he says, he couldn't do before. "The people who made the Tears For Fears records in the past did not always appear on the cover," he claims. "Quite often there were a lot of unsung heroes that were involved in making the records. There were so many musicians involved behind the scenes."

Perhaps that's one of the reasons Orzabal was able to get this album out within a year, compared to the four years it took to record the follow-up to their megahit, *Songs From The Big Chair*. The band took a lot of heat from critics and their record label for taking four years to make *The Seeds Of Love*, which was rumored to cost $1 million. "It was a weird situation," Orzabal states, "because in the end, I was the only person who could deliver the baby. There was just a lot of fuss made over that album because it was a follow-up to a multi-million seller. But it had to be that way. I was cooking against the success of *Big Chair* in a big way and that style of music that we touched upon."

While *The Seeds Of Love* was a commercial success, the album did take a toll on Orzabal. "I kind of lost faith in country music," he says, "and started listening to all kinds of music, from all eras and mixed it all up. Once I had done that, I kind of found out a lot of things about myself, about the way I worked and other things, and I didn't need to do it again. So the question was to take stock about everything I learned in the past decade and, without too much thought, I was able to put it into one piece of work, which is *Elemental*. I actually finished this album early, but the record label just said, 'What's going on?' If you're late or early, it's never enough for them."

Now that the album is done, Orzabal says he isn't worried about the pressure that is on him as a solo artist. "I feel pressure, but what do you do, back down or fight it? I think you get to a point where pressure is very important, but I've done it before. The pressure was always on me, it was just not my name. In the past, I couldn't take credit, and I only took the blame. Now I can take both for the songs."

While Orzabal did most of the songwriting, he did call on Alan Griffiths, who toured with the band in 1985, to help co-write the tunes and Tim Palmer (Pearl Jam, Tin Machine) to co-produce. The three of them ended up recording most of the album. "It was a great team," Orzabal boasts. "We did all of the work except for some friends of mine singing background vocals and a session bass player who came in for 12 bars. There was sometimes competition as to who was going to play guitar on various tracks. But it's a very broad album. It has a pop/rock hook with diversions and segues to other types of music.

"We had most of the tracks pretty much finished by the time Tim came on board, but we needed someone to get it onto tape and sample it," he continues. "But this album is the most consistent by far. I'm very pleased with it."

Orzabal's signature lyrics which helped make Tears For Fears famous are also evident on *Elemental*. "It's not really me telling anybody anything. I mean, they're all about me telling me what to do. My songs have always mirrored what's in my life, the places I go to philosophically, based on what I've been through with various ideas and where they got me."

Orzabal's lyrics range from the birth of his son to aging. "The first lyric I wrote for the song 'Power' was inspired when I saw my baby boy being born," he says. "Just watching a woman in labor with the doctor and a baby being born, it's like, the power of the instincts and how they control us.

"'Break It Down Again' is about the built-in timing mechanism of aging that we're trapped in. At some point, you've got to let it go and give into the fact that you are transforming. We are meant to walk those lines."

Another song, "Brian Wilson Said," pays homage to the Beach Boys' early days. "I was aware of Brian's sound and felt it was very contemporary. I believe what I do is pop music and so, therefore, my heroes are great pop groups and pop writers. To some degree I'm a fan of his, although nowadays the guys I thought were great when I was 19 are in their 40's, and not doing what I consider great music. I've really gotten to a point where I feel there aren't too many others making the kind of music I'm making."

He adds, "I always try to integrate what's going on at the moment, with a more historical perspective. I'm consumed by people who manage to get to a certain artistic place and you look back in amazement and wonder, 'How the hell did they get there?'"

While Tears For Fears has already 'been there' and has carved a niche in history, only time will tell if Orzabal can repeat that success alone.

TOP 100 POP SINGLES

JULY 3, 1993

#1 SINGLE: Janet Jackson

TO WATCH: Jordy

HIGH DEBUT: Clint & Wynonna

Total Weeks ▼
Last Week ▼

1	THAT'S THE WAY LOVE GOES (Virgin 4KM12650)	Janet Jackson	1	13
2	HAVE I TOLD YOU LATELY (Warner Bros. 18511)	Rod Stewart	2	8
3	WEAK (RCA 62521)	SWV	3	8
4	COME UNDONE (Capitol 44918)	Duran Duran	5	9
5	KNOCKIN' DA BOOTS (Luke 461)	H-Town	4	9
6	SHOW ME LOVE (Big Beat 10118)	Robin S.	7	8
7	FREAK ME (Keia 64654/Elektra)	Silk	6	14
8	DRE DAY (Atlantic 53827)	Dr.Dre	9	4
8	I'LL NEVER GET OVER YOU (Arista 12518)	Expose	10	12
10	WHOMP! THERE IT IS (Bellmark 79001)	Tag Team	11	4
11	CAN'T HELP FALLING IN LOVE (Virgin 12653)	UB40	13	6
12	BAD BOYS (Big Beat/Atlantic 98426)	Inner Circle	8	8
13	I'M SO INTO YOU (RCA 62451)	SWV	12	17
14	MORE AND MORE (Imago 25029)	Captain Hollywood Project	16	7
15	LATELY (Uptown/MCA 54652)	Jodeci	17	4
16	LOOKING THROUGH PATIENT EYES (Gee Street/Island 862 024)	P.M. Dawn	15	12
17	GIRL, I'VE BEEN HURT (Eastwest 98438)	Snow	19	6
18	WHAT'S UP (Interscope 98430)	4 Non Blondes	22	9
19	DON'T WALK AWAY (Giant 186)	Jade	18	24
20	WHOOT, THERE IT IS (Wrap/Ichiban 0150)	95-South	37	3
21	LOVE IS (FROM "90210") (Giant 18630)	Vanessa Williams & Brian McKnight	14	27
22	THREE LITTLE PIGS (Zoo 14088)	Green Jelly	16	10
23	CAN'T GET ENOUGH OF YOUR LOVE (Arista 1-2582)	Taylor Dane	23	4
24	REGRET (Warner Bros. 18586)	New Order	28	7
25	IN THESE ARMS (Jambco/Mercury 8620884)	Bon Jovi	26	9
26	LIVIN' ON THE EDGE (Geffen PRO-4498)	Aerosmith	24	10
27	I DON'T WANNA FIGHT (Virgin 4KM-12652)	Tina Turner	41	5
28	WANNAGIRL (Giant 18548)	Jeremy Jordan	25	6
29	BY THE TIME THIS NIGHT IS OVER (Arista 07822)	Kenny G. AND Peabo Bryson	33	6
30	CONNECTED (Gee Street/Island 864744)	Stereo Mc's	29	11
31	I'M GONNA BE (500 MILES)(From Benny & Joon) (Chrysalis 21668)	The Proclaimers	51	4
32	FIELDS OF GOLD (A&M 31458)	Sting	38	5
33	LITTLE MIRACLES (HAPPEN EVERY DAY) (Epic 74945)	Luther Vandross	35	5
34	SLAM (Chaos 74882)	Onyx	36	4
35	HERO (Atlantic 87360)	Crosby/Collins	39	9
36	IF I HAD NO LOOT (Wing/Mercury 859056)	Tony! Toni! Tone!	34	3
37	NUTHIN' BUT A "G" THANG (Death Row 53819/Interscope)	Dr. Dre	30	19
38	BABY, I'M YOURS (MCA 5457)	Shai	43	4
39	SLEEPING SATELLITE (SBK/ERG 78013-42)	Tasmin Archer	27	11
40	RUN TO YOU (Arista 12581)	Whitney Houston	44	2
41	ONE LAST CRY (Mercury P880)	Brian McKnight	46	2
42	TWO PRINCES (Epic Associated 74804/Epic)	Spin Doctors	20	18
43	LOVE NO LIMIT (Uptown/MCA 54639)	Mary J. Blige	48	5
44	IT WAS A GOOD DAY (Priority 53817)	Ice Cube	31	14
45	I HAVE NOTHING (FROM "THE BODYGUARD" (Arista 1-2527)	Whitney Houston	32	17
46	INFORMER (Atco/East 96112)	Snow	34	22
47	SOMETHING'S GOIN' ON (Maverick/Sire/WB 18564)	U.N.V.	59	4
48	TOUCH MY LIGHT (Quality 19120)	Big Mountain	45	8
49	I'M GONNA GET YOU (Columbia 74814)	Bizarre Inc.	50	18
50	RUNAWAY TRAIN (Columbia 74966)	Soul Asylum	62	3
51	GOOD TIMES WITH BAD BOYS (New Plateau/London 857024)	Boy Krazy	55	4

Total Weeks ▼
Last Week ▼

52	SIX FEET DEEP (Rap-A-Lot/Priority 53823)	Geto Boys	42	7
53	THE FLOOR (Motown 2202)	Johnny Gill	53	5
54	A BAD GOODBYE (RCA 62503)	Clint Black Wynonna	DEBUT	
55	WHO IS IT (Epic/ESK 74406)	Michael Jackson	49	11
56	ONE WOMAN (Giant 18606)	Jade	58	3
57	NOTHIN' MY LOVE CAN'T FIX (Impact/MCA 54562)	Joey Lawrence	47	14
58	COMFORTER (Gasoline Alley 54596/MCA)	Shai	52	19
59	PASSIN' ME BY (Atlantic 98434)	Pharcyde	54	6
60	IF I COULD (Columbia 74864)	Regina Belle	57	9
61	ANGEL (SBK 504406/ERG)	Jon Secada	61	18
62	ABC-123 (Atlanttic 87366)	Levert	60	4
63	GIRL U FOR ME (Elektra 64643)	Silk	77	2
64	SOMEBODY TO LOVE (Hollywood 64647)	George Micheal/Queen	56	6
65	HIP HOP HORRAY (Tommy Boy 554)	Naughty By Nature	63	18
66	DON'T TAKE AWAY MY HEAVEN (A&M 0240)	Aaron Neville	70	4
67	BACKSEAT OF MY JEEP/PINK COOKIES IN A PLASTIC BAG (DEF JAM/COLUMBIA 74984)	L.L. Cool J	DEBUT	
68	LOVE DON'T LOVE YOU (Eastwest 98432)	En Vogue	65	11
69	CRY NO MORE (MCA 54650)	II D EXTREME	66	4
70	DOWN WITH THE KING (Profile 5391)	Run D.M.C.	64	13
71	DAZZY DUKS (TMR 3089/Bellmark)	Duice	71	21
72	DEDICATED (Jive 42115)	R.Kelly & Public Anouncment	67	13
73	DEEPER (D.J.West 74737)	Boss	68	6
74	WALKING IN MY SHOES (Reprise 40852)	Depeche Mode	74	4
75	CAT'S IN THE CRADLE (Stardog 864888/Mercury)	Ugly Kid Joe	69	16
76	THE CRYING GAME (FROM THE CRYING GAME) (SBK/ERG 50437)	Boy George	74	12
77	I LOVE THE WAY YOU LOVE ME (Atlantic 87371)	John Micheal Montgomery	75	5
78	DUR DUR D'ETRE BEBE (Columbia 74987)	Jordy	92	2
79	IT'S ON (TOMMY BOY 569)	Naughty By Nature	DEBUT	
80	TAP THE BOTTLE (Soul/MCA 54535)	Young Black Teenagers	79	8
81	PLUSH (Atlantic 65477)	Stone Temple Pilots	81	2
82	IF I EVER LOSE MY FAITH IN YOU(A&M 0111)	Sting	82	13
83	I'M FREE (SBK 50434)	Jon Secada	DEBUT	
84	I'M EVERY WOMAN (FROM "THE BODYGUARD") (Arista 1-2519)	Whitney Houston	84	21
85	VOICE OF FREEDOM (Columbia 77061)	Freedom Williams	72	4
86	SIMPLE LIFE (MCA 54581)	Elton John	85	12
87	DITTY (Next Plateau 3500)	Paperboy	89	23
88	ALMOST UNREAL (Capitol 44942)	Roxette	88	2
89	TYPICAL REASONS (SWING MY WAY) (Soul Convention/Columbia 74866)	Prince Markie Dee & Soul Convention	76	22
90	SWEET THING (Uptown 54586/MCA)	Mary J. Blige	90	15
91	SISTER OF PAIN (Warner Bros. 45260)	Vince Neil	83	4
92	THAT'S WHAT LOVE CAN DO (Next Plateau/London 857 024/PLG)	Boy Krazy	73	22
93	EVEN A FOOL CAN SEE (Warner Bros. Album Cut)	Peter Cetera	91	4
94	THE MORNING PAPERS (Paisley Park/WB 5985)	Prince & The N.P.G.	87	12
95	TELL ME WHAT YOU DREAM (RCA 62468)	Restless Heart	80	11
96	BED OF ROSES (Jambco 864 852/Mercury)	Bon Jovi	86	19
97	SILENCE IS BROKEN (Warner Bros. PRO CD 5962)	Damn Yankees	93	9
98	ORDINARY WORLD (Capitol 44908)	Duran Duran	94	21
99	BUDDY X (Virgin 12766)	Neneh Cherry	95	13
100	I SEE YOUR SMILE (Epic 74847)	Gloria Estefan	96	16

POP SINGLES

POP SINGLES INDEX

ABC-123 G.Levert,E.Nicholas,T.Scott (Trycep/Willesden/Ramal/Clevelands Own) . . . 62
ALMOST UNREAL C.Ofwerman (Jimmy Fun/EMI Blackwood,BMI) . . . 88
ANGEL J. Secada M.A. Morejon (Estefan,ASCAP/Foreign Imported,BMI) . . . 61
BABY I'M YOURS C.MARTIN,M.GAY (Music Corp. Of America. BMI/Cameo apperance By Ramses,ASCAP/HL) . . . 38
A BAD GOODBYE C.Black (Blackened,BMI) . . . 54
BAD BOYS Inner Circle (Mad House,BMI) . . . 12
BED OF ROSES J.Bon Jovi (Polygram Int'l,/Bon Jovi,ASCAP) . . . 96
BUDDY X N.Cherry/C.Mcvey/K.Barnes/J.Barnes (EMI Virgin Songs/Tricky Track Music,BMI) . . . 99
BY THE TIME THIS NIGHT IS OVER M.BOLTON/D.WARREN/A.GOLDMARK (Warner Tamerlane/ASCAP, Realsongs) . . . 29
CAN'T GET ENOUGH B.White (Unichappell,BMI) . . . 23
CAN'T HELP FALLING IN LOVE N UB40 (ASCAP/Gladys, Williamson HL . . . 11
CAT'S IN THE CRADLE H. Chapin, S Chapin (Story Songs,ASCAP) . . . 75
COME UNDONE Duran Duran (NA)4
COMFORTER C. Martin, M. Gaye, D. Van Rensalier (Music Corp. Of America,BMI/Gasoline Alley,ASCAP) . . . 58
CONNECTED R. Birch, N. Hallan, H. W. Casey, R. Finch (EMI Virgin,ASCAP Harrick/Longitude,BMI) . . . 30
CRY NO MORE R.White, K.Jackson, D.Willy (II D Extreem/ASCAP) . . . 69
DAZZY DUKS Lanso,Creo,Taylor,Boy (Gigilo Chez/Alvert,BMI) . . . 71
DUR DUR D'ETRE BEBE C.Lemoine,P.Clerget,A.Maratart (Gavroche,SACEM)
DEDICATED R. Kelly (Willesden/R. Kelly, BMI) . . . 72
DEEPER J.FORTSON,R.SAMUELS,C.REID (World Life, ASCAP/WBM) . . . 73
DITTY Ferguson, Ferguson, Clark, Johnson, Troutman (Next Plateau/Cisum Ludes,ASCAP/Saja/Troutman,BMI) . . . 87
DON'T WALK AWAY V. Benforrd,R. Spearman (Gradington/MCA,ASCAP/Ronnie Onyx,BMI) . . . 19
DON'T TAKE AWAY MY HEAVEN D.Warren (Realsongs,ASCAP) . . . 66
DOWN WITH THE KING Simmons, McDaniels, Phillips, Penn, Rado, Ragni, Macdermot (Pro Toons/Rugh Groove/Smooth Flowin'/Pete Rock/EMI U Catalogue,ASCAP) . . . 70
DRE DAY Dr.Dre,Snoop,C.Wolfy (Aint Nuthin' Goin' On But Fu-kin') . . . 8
DUR DUR D'ETRE BEBE! P.Clerget,A.Maratrat (Gavroche,SACEM) . . . 78
EASY L. Richie (Jobete/Libren, ASCAP) . . . 92
EVEN A FOOL CAN SEE N/A . . . 93
FIELDS OF GOLD STING (Blue Turtle, ASCAP/HL) . . . 32
FREAK ME K. Sweat, R. Murray (Keith Sweat,/E/A,ASCAP/Saints Alive,BMI) . . . 7
GOOD TIMES WITH BAD BOYS Stock, Aitken, Watermaan (All Boys USA,BMI) . . . 51
GIRL, I'VE BEEN HURT (ASCAP, Motor Jam/Green Snow, M.C Shan) . . . 17
GIRL U FOR ME K.Sweat,R.Muray, (K.Sweat/Saints Alive/E/A/WB/EMI Blackwood,BMI) . . . 63
HAVE I TOLD YOU LATELY V.MORRISON (Esential/Rightsong,BMI) . . . 2
HERO P.Collins,D. Crosby (Hidden Pun/Hit & Run/Phillip Collins/PRS/Stay Straight,BMI) . . . 35
HIP HOP HOORAY Naughty By Nature (T-Boy,/Naughty,ASCAP) . . . 65
I DON'T WANNA FIGHT S.Duberry,Lulu,B.Lawrie (Chrysalis, ASCAP/CPP) . . . 27
I HAVE NOTHING (From "The Bodyguard") D. Foster,L. Thompson (Warner Tamerlane/One Four Three/Linda's Boys,BMI) . . . 45
I LOVE THE WAY YOU LOVE ME V.Shaw, C.Cannon (Gary Morris, ASCAP/Taste Auction,BMI) . . . 77
I SEE YOUR SMILE J. Secada, M.A. Morejon (Foreign Imported,BMI/Estefan,ASCAP) . . . 100
I'LL NEVER GET OVER YOU D. Warren (Real Songs, ASCAP) . . . 9
I'M EVERY WOMAN N. Ashford, V. Simpson (Nick-O-Val,ASCAP) . . . 84
I'M GONNA GET YOU Bizzarre Inc.,Toni C. (Schnozza PRS/House Of Fun,BMI) . . . 49
I'M SO INTO YOU B.A. Morrgan (Bam Jams/Warner Tamerlane/Interscope Pearl,BMI) . . . 13
IN THESE ARMS J.Bon Jovi, R. Sambora,D. Bryan (Polygram Int'l/Bon Jovi/Agressive/Moon Junction,ASCAP) . . . 25
IF I COULD R. Miller,K. Hirsch, M. Sharron (ATB, Music Corp Of America,WB,Spinning Platnum,EMI Blackwood/ASCAP) . . . 60
IF I EVER LOSE MY FAITH IN YOU Sting (Blue Turtle,ASCAP) . . . 82
IF I HAD NO LOOT R.Wiggins,J.Bautista,W.Harriss (Polygram Int'l/Tony Toni Tone/LA Jay/Big Will/ASCAP) . . . 36
I'M GONNA BE (500 MILES) C.Reid,C.Reid (Warner Bros./ASCAP . . . 31
I'M FREE J.Secada,M.A.Morejon (Estefan,ASCAP)
INFORMER D. O'Brien,S. Moltkee,E. Leary (Motor Jam/Green Snow/M.C. Shan,ASCAP) . . . 46
IT WAS A GOOD DAY Ice Cube, Isley Brothers, C. Jasper, A Goodman, S. Robinson (Gangsta Boogie/WB/EMI April/Bovina,ASCAP) . . . 44
IT'S ON V.Brown,K.Gist,A.Criss,D.Byrd (Elgy,BMI/T-Boy/Naughty,ASCAP) . . . 79
KNOCKIN' DA BOOTS A. Davidson, T. Riley,M. Smith (Pac Jam/Saja/Troutman,BMI) . . . 5
LATELY S.Wonder (Jobette/Blackbull,ASCAP) . . . 15
LITTLE MIRACLES(HAPPEN EVERY DAY) N/A . . . 33
LIVIN' ON THE EDGE S. Tyler,J. Perry,M. Hudson (Swag Song/MCA/Beef Puppet,ASCAP) . . . 26
LOOKING THROUGH PATIENT EYES A. Cordes, G. Michael (MCA,ASCAP) . . . 16
LOVE DON'T LOVE YOU T. McElroy,D. Foster (Two Tuff-Enuff/Irving BMI) . . . 68
LOVE IS Tonio K.,J. Keller (WB/Pressmancherry/N.Y.M./Warner-Tamerlane/Pressmancherryblossom,ASCAP/Chekerman,BMI) . . . 21
LOVE NO LIMIT D.HALL,K.GREENE (ASCAP/Ness, Nitty & Capone/Stone Jam/WBM) . . . 43
MORE AND MORE G. Schein,O. Reincke,J. Katzmann,T. Dawson-Harrison (ICM/Addition/Get Into Magic/WB,ASCAP) . . . 14
NOTHIN' MY LOVE CAN'T FIX J. Lawrence, A. Forbes, E.Beall (Platinum Plateau/Irving,ASCAP/J. Lawrence/E. Beall,BMI) . . . 57
NUTHIN' BUT A "G" THANG Snoop (Ain't Nuthin' Goin' On But Fu-ckin',ASCAP/Sony Songs, BMI) . . . 37
ONE LAST CRY B.Mcknight,B.Barnes,M.Barnes (Pri/Let's Have Lunch,ASCAP/Rejoice,BMI) . . . 41
ONE WOMAN V.Benford,R.Spearman (Gradington/MCA,ASCAP/Ronnie Onyx,BMI) . . . 56
ORDINARY WORLD Duran Duran (N/A) . . . 98
PASSIN' ME BY E.Wilcox,R.Robinson,D.Stewart,T.Hardson, J.Martine (BMI/Beetjunkye,Crack Addict/EMI,Blackwood/WBM) . . . 59
BACK SEAT OF MY JEEP/PINK COOKIES IN A PLASTIC BAG J.T.Smith,QD III (Def Jam/L.L.Cool J/EMI/Marley Marl/Deep Tech,ASCAP) . . . 67
REGRET Gilbert, Hook,Morris,Sumner,Hague (Vitalturn/WB,ASCAP) . . . 24
RUN TO YOU N/A (N/A) . . . 40
RUNAWAY TRAIN D.Pimer (WB/LFR,ASCAP) . . . 50
SHOW ME LOVE A. George,F. McFarlane (Song-A-Tron/Champion,BMI) . . . 6
SILENCE IS BROKEN Tommy,Jack,Ted (Ranch Rock/Tranquility Base, ASCAP Warner-Tamerlane/Broadhead BMI) . . . 97
SIMPLE LIFE E. John, B. Taupin (Big Pig/Intersong U.S.A.,ASCAP) . . . 86
SISTER OF PAIN (N/A) . . . 91
SIX FEET DEEP B. Jordan, M. Burnette,L. Richie,M. Gaye (N-The Water/Jobette, ASCAP) . . . 52
SLAM F.Scruggs,T.Taylor,C.Parker,Chryskillz (JMJ/Chyskillz Muzik/Harriss Onyx,ASCAP) . . . 34
SLEEPING SATELLITE T. Archer,J. Beck,J. Hughes (EMI Virgin,ASCAP) . . . 39
SOMEBODY LOVE ME M.W. Smith,W. Kirkpatrick (O'Ryan/Reunion, ASCAP Emily Boothe/Magic Beans, BMI) . . . 35
SOMBODY TO LOVE F.Mercury (Queen,Beachwood,BMI) . . . 64
SOMETHING'S GOIN' ON J.Powe,D.Peete,J.Clay (Undercurrent/Maverick/Nomad,ASCAP) . . . 47
SWEET THING C. Khan, T. Maiden (MCA,ASCAP) . . . 90
TAP THE BOTTLE K. Ron,Firstborn,Flex,Shorthy, Terrminator X (Shocklee,BMI) . . . 80
TELL ME WHAT YOU DREAM J. Leo,V. Melamed,T.B. Schmidt (Jeddrah, ASCAP Careers-BMG/Mopage/Jasperseeters/August Wind/Longitude, BMI) . . . 95
TOUCH MY LIGHT Quino,G.T.Blakney,J.Cruz,M.Reinke (Euro Thec/RMI,BMI) . . . 48
THAT'S THE WAY LOVE GOES J.Jackson, J. Harris III,T. Lewis (Flyte Tyme Tunes,ASCAP/Black Ice,BMI) . . . 1
THAT'S WHAT LOVE CAN DO Stock, Aitken, Waterman (All Boys USA,BMI) . . . 92
THE CRYING GAME G. Stephens (Southhern/ASCAP) . . . 76
THE FLOOR R.MILLER,T.LEWIS (Flyte ASCAP/WBM) . . . 53
THE MORNING PAPERS Prince (Contraversy/WB, ASCAP) . . . 94
THREE LITTLE PIGS Green Jelly,M. Leventhal (Jello R Us/Schmemetone/Chrysalis, ASCAP) . . . 22
TYPICAL REASONS Johnson, Morales, Rooney, Calhoun (Flow Tech,Music Corp Of America, Second Generations Rooney Tunes, Taking Care Of Business,Blackwood/BMI/EMI) . . . 89
TWO PRINCES Spin Doctors (Sony Songs/Mow B'Jow,BMI) . . . 42
WALKING IN MY SHOES M.L.Gore (EMI/EMI Blackwood,BMI) . . . 74
WANNAGIRL K.Thomas, T. Haynes (Yellow Elephant/Large Giant/Prosthytunes,Sony Tunes,ASCAP) . . . 28
WEAK B.A.Morgan (Bam Jams,BMI) . . . 3
WHAT'S UP L. Perry (Stuck in the throat/ASCAP) . . . 18
)WHO IS IT M. JACKSON, B. BOTTRELL (WBM/Mijac, Warner-Tamerlane, BMI) . . . 55
WHOMP! THERE IT IS TAG TEAM (AlverT, BMI) . . . 10
WHOOT, THERE IT IS J.MCGOWAN, N.Orange (Jamie/Koke Moke & Noke/BMI) . . . 20
VOICE OF FREEDOM N/A . . . 85

REVIEWS *By Troy J. Augusto*

■ **BRUCE HORNSBY:** "Talk Of The Town" (RCA 62580)

Jazzy tune from Hornsby's fine *Harbor Lights* album is a narrative look at interracial romance and the inevitable prejudices that such relationships always reveal. Sounding a bit like Steve Miller, Hornsby is loose and smooth as alto sax, stride-blues piano, finger snaps and shuffle beats play on around him. Multi-format crossover potential is high here, particularly the Jeff Lorber remixes that flash just a bit more on the jazz tip.

■ **311:** "Do You Right" (Capricorn 5975)

Who ever heard of cutting-edge music coming from Omaha? 311 throw funk, metal, jazz, hip-hop, blues and whatever else they can think of into the fray with powerful results. This cut sports a catchy chorus, a thick, bass-heavy groove and a trendier-than-thou hip-hop vibe that should play well in the big city but that may go over the heads of those folk in the band's hometown. Clincher for this quintet is their solid live show. Everything's in place; we'll see if they can do us right.

■ **COVERDALE-PAGE:** "Take Me For A Little While" (Geffen 4510)

Given the current trend in popular culture to embrace everything dinosaur, this duo should be the biggest thing since Barney. Coverdale, the former Whitesnake vocalist, singing over the shimmering work of ex-Led Zep guitarist Page, does take some getting used to, particularly for fans of the latter. Song is a mid-tempo ballad that'll go over big in middle America, though extended commercial success for this dino-act is doubtful. Album rockers risk little with this one.

■ **DREAM THEATER:** "Another Day" (Atco 5090)

Band that some say combines the best of Rush and Metallica releases the fourth single from its *Images And Words* set, a song that's worlds away from those two groups but that's a strong cut nonetheless. Soaring melody, sharp arrangement and pop-aware delivery actually put this ballad in the Journey/Kansas file; not exactly the sound of the day.

PICK OF THE WEEK

■ **MICHAEL JACKSON:** "Will You Be There" (Epic 77060)

Song was included on Jackson's *Dangerous* album and is the first single from the soundtrack to Warner Bros. film *Free Willy*, a sweet movie about a boy and a killer whale. (Actually, that sounds right up M.J.'s alley.) Not as immediate as much of Michael's material, but dreamy enough to connect with his audience. Dealing with human potential and limitations, song is heavier, thematically, than most of his recent output, but in the context of the movie, will play just fine, especially if film is a hit. Big vocal chorus and string arrangement add to song's appeal. Jackson produces cut which is first release from his new Epic-tied MJJ label.

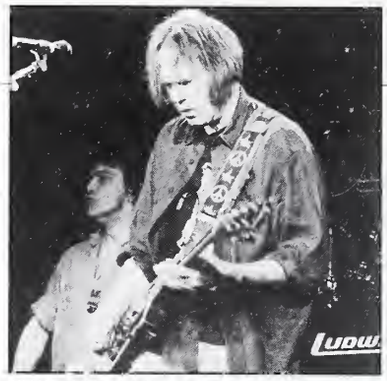
CASH BOX CHARTS

TOP 100 POP ALBUMS

JULY 3, 1993

#1 SINGLE: Janet Jackson

TO WATCH: Radiohead



HIGH DEBUT: Neil Young

			Total Weeks ▼	Last Week ▼
1	**janet** (Virgin 12650)	JANET JACKSON	1	6
2	**UNPLUGGED... AND SEATED** (Warner Bros 45289)	ROD STEWART	2	4
3	**KAMAKIRIAD** (Reprise 45230)	DONALD FAGEN	3	4
4	**TEN SUMMONER'S TALES** (A&M 31454 0070)	STING	4	16
5	**THE CHRONIC** (Death Row/Interscope 57128/Priority)	DR. DRE	5	37
6	**BREATHLESS** (Arista 18646)(P2)	KENNY G	7	28
7	**POCKET FULL OF KRYPTONITE** (Epic 47309)(P)	SPIN DOCTORS	8	44
8	**THE BODYGUARD** (Arista 18699)(P6)	SOUNDTRACK	9	30
9	**UNPLUGGED** (Reprise/Warner Bros 45310)	NEIL YOUNG	DEBUT	
16	**CORE** (Atlantic 82418)	STONE TEMPLE PILOTS	12	24
11	**GET A GRIP** (Geffen GEFD 24455)	AEROSMITH	10	10
12	**NEVER LET ME GO**(Epic 53231)	LUTHER VANDROSS	6	3
13	**TOO LONG IN EXILE** (Mercury 3145192)	VAN MORRISON	23	2
14	**IT'S ABOUT TIME** (RCA 66074)	SWV	11	22
15	**DURAN DURAN** (Capitol CD 798876-2)	DURAN DURAN	21	18
16	**LAST ACTION HERO** (Columbia 57127)	SOUNDTRACK	31	2
17	**ARE YOU GONNA GO MY WAY** (Virgin 86984)	LENNY KRAVITZ	19	16
18	**MENACE II SOCIETY** (Jive/MCA 41509)	SOUNDTRACK	14	3
16	**PROVOCATIVE** (Motown 636355)	JOHNNY GILL	24	2
20	**UNPLUGGED** (Reprise 45024)(P3)	ERIC CLAPTON	13	42
21	**FEVER FOR DA FLAVOR** (Luke 126)	H-TOWN	16	10
22	**SLIVER** (Virgin 88064)	SOUNDTRACK	17	3
23	**SOUND OF WHITE NOISE** (Elektra 61430)	ANTHRAX	15	4
24	**BACDAFUCUP** (RAL/Chaos/Columbia 53302)	ONYX	22	11
25	**12 INCHES OF SNOW** (Eastwest 92207)	SNOW	25	20
26	**WYNONNA** (Curb/MCA 10529)	WYNONNA	18	7
27	**TEN** (Epic 47857)(P4)	PEARL JAM	27	79
28	**LOSE CONTROL** (Keia/Elektra 611394)	SILK	28	22
29	**BIGGER, BETTER, FASTER, MORE** (Interscope/AG 92112)	4 NON BLONDES	29	9
30	**FATE OF NATIONS** (Esperanza/Atlantic 92264)	ROBERT PLANT	30	4
31	**LOVE DELUXE** (Epic 53178)(P)	SADE	20	29
32	**14 SONGS** (Sire/Warner Bros 45255)	PAUL WESTERBERG	DEBUT	
33	**WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)** (VIRGIN 88189)	TINA TURNER	DEBUT	
34	**PORNO FOR PYROS** (Reprise/Warner 45228)	PORNO FOR PYROS	34	9
35	**TAKE A LOOK** (ELEKTRA 61496)	NATATLIE COLE	DEBUT	
36	**BENNY & JOON** (Milan/RCA 35644)	SOUNDTRACK	36	6
37	**SOME GAVE ALL** (Mercury 510635)(P5)	BILLY RAY CYRUS	38	56
38	**THIS TIME** (Reprise 4/2 45241)	DWIGHT YOAKAM	35	14
39	**CEREAL KILLER SOUNDTRACK** (Zoo/11038)	GREEN JELLY	33	13
40	**HARD WORKIN' MAN** (Arista 18716)	BROOKS & DUNN	30	17
41	**JON SECADA** (SBK 98845)(P)	JON SECADA	37	45
42	**LIVE & LOUD** (EPIC 48973)	OZZY OSBORNE	DEBUT	
43	**19 NAUGHTY III** (Tommy Boy 1069)	NAUGHTY BY NATURE	39	19
44	**KISS ALIVE III** (Mercury 514-777)	KISS	26	6
45	**REPUBLIC** (Qwest/WB 45250)	NEW ORDER	32	7
46	**DANGEROUS** (Epic 45400)(P4)	MICHAEL JACKSON	44	80
47	**THE BLISS ALBUM...?** (Gee Street/Island/PLG 47865)	P.M. DAWN	42	13
48	**IT'S YOUR CALL** (MCA 10673)	REBA McENTIRE	48	23
49	**GRAVE DANCERS UNION** (Columbia 48898)	SOUL ASYLUM	50	22
50	**THE RAINY SEASON** (Atlantic 82491)	MARC COHN	43	4
51	**OUR TIME IN EDEN** (Elektra 61385)	10,000 MANIACS	63	36
52	**PURE COUNTRY (SOUNDTRACK)** (MCA 10651)(P)	GEORGE STRAIT	51	39
53	**SAN FRANSISCO DAYS** (Reprise/Warner Bros 45116-2)	CHRIS ISAAK	40	10
54	**THE PREDATOR** (Priority 57185)	ICE CUBE	53	29
55	**LIFE'S A DANCE** (Atlantic 82420)	JOHN MICHAEL MONTGOMERY	55	22
56	**SONGS OF FAITH AND DEVOTION** (Sire/Reprise 9 45243-2)	DEPECHE MODE	30	14
57	**DIRT** (Columbia 52475)(P)	ALICE IN CHAINS	45	34
58	**A LOT ABOUT LIVIN' (AND A LITTLE ABOUT LOVE)** (Arista 18711)	ALAN JACKSON	57	3
59	**ALIBIS** (Atlantic 82483/AG)	TRACY LAWRENCE	59	13
60	**METALLICA** (Elektra 61113)(P6)	METALLICA	64	94
61	**DOWN WITH THE KING** (Profile PCD 1440)	RUN D.M.C.	46	8
62	**COME ON COME ON** (Columbia 48881)(G)	MARY-CHAPIN CARPENTER	49	48
63	**ALADDIN**(Walt Disney 60846)	SOUNDTRACK	65	29
64	**IF I EVER FALL IN LOVE** (Gasoline Alley 10762/MCA)	SHAI	61	23
65	**FOR REAL THO'** (Atlantic/AG 82462)	LEVERT	52	13
66	**THE CHASE** (Liberty 98743)(P5)	GARTH BROOKS	66	37
67	**TILL DEATH DO US PART** (Rap-A-Lot 53818)	GETO BOYS	54	16
68	**14 SHOTS TO THE DOME** (Def Jam/Columbia 53323)	L.L. COOL J	62	13
69	**IN MY TIME** (Private Music 82106)	YANNI	69	11
70	**3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE...** (Chrysalis 21929)(P)	ARRESTED DEVELOPMENT	48	20
71	**PABLO HONEY** (Capitol 81409)	RADIOHEAD	48	2
72	**PORK SODA** (Interscope 92257)	PRIMUS	57	11
73	**AMERICAS LEAST WANTED** (Stardog 512571/Polygram)(G)	UGLY KID JOE	73	39
74	**EXPOSED** (Warner Bros 945260)	VINCE NEIL	59	8
75	**I STILL BELIEVE IN YOU** (MCA 10630)(P)	VINCE GILL	83	40
76	**COVERDALE/PAGE** (Geffen gefd-2448)	COVERDALE/PAGE	70	14
77	**HARBOR LIGHTS** (RCA 66114)	BRUCE HORNSBY	71	12
78	**DREAM HARDER** (Geffen 24476)	THE WATERBOYS	78	2
79	**KEEP THE FAITH** (Mercury 514045)	BON JOVI	79	32
80	**THE ULTIMATE EXPERIENCE** (MCA 10829)	JIMI HENDRIX	81	8
81	**UPTOWN MTV UNPLUGGED** (MCA 10858)	VARIOUS ARTISTS	84	2
82	**NINE YARDS** (Next Plateau/FFRR 1012)	PAPERBOY	82	18
83	**GREATEST HITS** (Hollywood 61265)(G)	QUEEN	74	36
84	**BIZARRE RIDE II THE PHARCYDE** (Delicious Vinyl 92222)	THE PHARCYDE	80	4
85	**NO FENCES** (Liberty 93866)(P9)	GARTH BROOKS	85	146
86	**JURASSIC PARK** (MCA 10859)	SOUNDTRACK	DEBUT	
87	**FUNKY DIVAS** (Atco East/West 7 92121-2)(P2)	EN VOGUE	87	63
88	**ANAM** (Atlantic/AG 82409)	CLANNAD	86	13
89	**BAD BOYS** (Big Beat/AG 92261)	INNER CIRCLE	92	2
90	**PASSION** (Columbia 48826)(G)	REGINA BELLE	89	18
91	**SUNSHINE ON LEITH** (CHRYSLIS 21668)	THE PROCLAIMERS	DEBUT	
92	**SHEPHERD MOONS** (Reprise 26774)(P)	ENYA	88	82
93	**REACHIN' (A NEW REFUTATION OF TIME AND SPACE)** (Pendulum 61414)	DIGABLE PLANETS	81	18
94	**WHAT'S THE 411?** (Uptown 10681/MCA)(P)	MARY J. BLIGE	91	42
95	**GRAND TOUR** (A&M 0086)	AARON NEVILLE	76	9
96	**EARTH & SUN & MOON** (Columbia 53793)	MIDNIGHT OIL	67	9
97	**SLOW DANCING WITH THE MOON** (Columbia 53199)	DOLLY PARTON	99	16
98	**FIVE LIVE** (Hollywood/Elektra 611479)	GEORGE MICHAEL & QUEEN	72	9
99	**THRALL-DEMONSWEATLIVE** (Def Amerrican/WB 45286)	DANZIG	75	3
100	**LOOKS LIKE A JOB FOR....** (Cold Chillin'/WB 45128)	BIG DADDY KANE	61	

POP ALBUMS

REVIEWS *by Troy J. Augusto*

■ **TINA TURNER:** *What's Love Got To Do With It* (Virgin 88189)

The 53-year old appears ready for another step up in popularity, if that's possible anymore, as 1993 is shaping up to be a huge year for Turner. This album serves as the soundtrack for the just-released bio film of the same name, comprised mostly of newly recorded versions of many of Turner's older hits. Too-slick "Why Must We Wait Until Tonight?" and light read of B.B. King's "Rock Me Baby" are only weak points on collection highlighted by "Nutbush City Limits" and gosple-juiced take on CCR's "Proud Mary." Producers vary.

■ **CLANNAD:** *Banda* (Atlantic 82503)

This album marks the 20th anniversary of the Irish group, a feat all the more amazing because the band's music, a unique, new age-like mix of traditional Gaelic celebratory stories and soaring, windswept instrumentation, is so far from the mainstream that to expect worldwide success would sound like a ridiculous idea. But appeal they do, so much that when the band's music shows up in American car commercials, people run out to buy the song in droves. *Banda* is a lush, romantic record that only adds to band's rich legacy.

■ **MICHAEL DAMIAN:** *Reach Out To Me* (Scotti Bros. 75422)

Soap star/rock star-wannabe Michael Damian checks back into the record game with his third album on his third U.S. label. Teen dream hopes to parlay his recent stage success (*Joseph And The Amazing Technicolor Dreamcoat*) and his continuing popularity on *The Young And The Restless* into a legitimate music career. Yeah right, and the Colorado Rockies are going to the World Series this year. Damian's George Michael-come-lately style will make some friends but many more enemies. Pro'd by M.D. and Tom & Larry Weir.

■ **KIX:** *Live* (Atlantic 82499)

The sticker on the C.D. says that Kix is "America's Favorite live band". That statement certainly pushes the appeal of these Baltimore-based hard rockers, but there's no doubting that after 13 years on the road Kix is more than capable of playing a decent show. Actually, with song titles like "Sex," "Rock & Roll Overdose" and "The Itch" they'd better put on a damn good show. Like a host of others, Kix treads on AC/DC territory; not, after all, a bad place to be. Produced by bassist Donnie Purnell.

■ **THE HOOTERS:** *Out Of Body* (MCA 10753)

After a big splash in the mid '80s with their Columbia debut, The Hooters saw their subsequent two albums for the label bite the proverbial dust. Now, after a five-year hiatus, the band sounds pleasantly fresh and dynamic, surprising, maybe, because few held out hope that this group actually had much to say. Charming cameos from pal Cyndi Lauper, lots of interesting instrumentation (they actually play a hooter) and a sound and delivery tailor-made for album-rock radio could combine to give this Philly lot one more day in the sun.

■ **MARIA MCKEE:** *You Gotta Sin To Get Saved* (Geffen 24508)

The former leader of Lone Justice, a band that collapsed under the weight of its own unrealized potential, issues her second solo set, the most accomplished album of her still young career. With her soul stripped bare, McKee belts out songs of hope and despair, regret and promise, sort of like Patsy Cline if she had ever dated Kurt Cobain. Backing band on record is three former members of Lone Justice and two from the Jayhawks. Rich, homey production from George Drakoulias (Black Crowes) only adds to package, a sin-drenched winner.

■ **X:** *hey Zeus!* (Big Life/Mercury 519-261)

One of L.A.'s original punk groundbreakers, X stepped back long enough to let destiny catch up with them, the results now more than worth the wait. Exene, John, D.J. and newest member Tony Gilkyson pull the reins on the sonic sound of the past, a more mature, almost thoughtful purpose evident here. Racism ("Country At War"), hard times ("Clean Like Tomorrow") and wild L.A. ego ("Into The Light") are some of the heavy themes delivered with just the right amount of 'tude and muscle. Produced by Tony Berg.

POP ALBUMS INDEX

4-Non Blondes / 29
10,000 Maniacs / 51
Aerosmith / 11
Alice In Chains / 57
Anthrax / 23
Arrested Development / 70
Belle, Regina / 90
Blige, Mary J. / 94
Bon Jovi / 79
Brooks & Dunn / 40
Brooks, Garth / 66,85
Carpenter, Mary-Chapin / 62
Clannad / 88
Clapton, Eric / 20
Cohn, Marc / 50
Cole, Natalie / 35
Coverdale/Page / 76
Cyrus, Billy Ray / 37
Danzig / 99
Depeche Mode / 56
Digable Planets / 93
Dr. Dre / 5
Duran Duran / 15
En Vogue / 87
Enya / 92
Fagen, Donald / 3
Fishbone / 96
G, Kenny / 6
Geto Boys / 67
Gill, Vince / 75
Gill, Johnny / 19
Green Jelly / 39
H-Town / 21
Hendrix, Jimi / 80
Hornsby, Bruce / 77
Ice Cube / 54
Inner Circle / 89
Isaak, Chris / 53
Jackson, Alan / 58
Jackson, Michael / 46
Jackson, Janet / 1
Kane, Big Daddy / 100
Kiss / 44
Kravitz, Lenny / 17
L.L. Cool J / 68
Lawrence, Tracy / 59
Levert / 65
McEntire, Reba / 48
Metallica / 60
Michael, George & Queen / 98
Midnight Oil / 96
Montgomery, John M. / 52
Morrison, Van / 13
Naughty By Nature / 43
Neil, Vince / 74
Neville, Aaron / 95
New Order / 45
Onyx / 24
Osbourne, Ozzy / 42
Paperboy / 82
Parton, Dolly / 97
Pearl Jam / 27
Pharcyde / 84
Plant, Robert / 30
P.M. Dawn / 47
Porno For Pyros / 34
The Proclaimers / 91
Primus / 72
Queen / 83
Radiohead / 71
Run DMC / 61
Sade / 31
Secada, Jon / 41
Shai / 64
Silk / 28
Snow / 25
Soul Asylum / 49
SOUNDTRACKS:
Aladdin / 63
Benny & Joon / 36
The Bodyguard / 8
Jurassic Park / 86
Last Action Hero / 16
Menace II Society / 18
Sliver / 22
Spin Doctors / 7
Stewart, Rod / 2
Sting / 4
Stone Temple Pilots / 10
Strait, George / 52
SWV / 14
Turner, Tina / 33
Ugly Kid Joe / 73
Vandross, Luther / 12
Waterhead / 78
Westerburg, Paul / 32
Wynonna / 26
Yanni / 69
Yoakam, Dwight / 39
Young, Neil / 9

PICK OF THE WEEK

■ **PAUL WESTERBERG:** *14 Songs* (Sire 45255) Producers: Matt Wallace and Paul Westerberg

Paul Westerberg spent more years than he probably cares to remember fronting what will go down as one of the great American rock bands, the Replacements. But as important as the band was, it was also terribly underappreciated, a fact not lost, surely, on Westerberg. Thankfully, his solo debut appears destined for the wide acclaim many have felt was long due the band. The plaintive "Dice Behind Your Shades," punk-y closer "Down Love," the beautiful, Neil Young-like "Runaway Wind," and "Things," where the storyteller sings about emotions he can't convey directly to people, are musical slices of Westerberg's life that everyone can relate to. A future classic.

CASH BOX CHARTS

TOP 100 R&B SINGLES

JULY 3, 1993

#1 SINGLE: H-Town

TO WATCH: Portrait

HIGH DEBUT: Whitney Houston

			Total Weeks ▼	Last Week ▼
1	KNOCKIN' BOOTS (Luke 161)	H Town	1	9
2	WHOOMP!(THERE IT IS) (Life 79001)	Tag Team	2	4
3	THAT'S THE WAY LOVE GOES (Virgin 125650)	Janet Jackson	3	8
4	LATELY (Uptown/MCA 54652)	Jodeci	5	3
5	WEAK (RCA 62521)	SWV	4	8
6	ABC-123 (Atlantic 87366)	Levert	6	7
7	EVERY LITTLE THING (Uptown/MCA 54603)	Christopher Williams	8	8
8	SOMETHING'S GOIN' ON (Maverick/Sire/Warner Bros. 18564)	U.N.V.	10	7
9	SHOW ME LOVE (Big Beat/Atlantic 10118)	Robin S.	11	10
10	WHOOT, THERE IT IS (Wrap/Ichiban 0150)	95 South	13	11
11	LOVE NO LIMIT (Uptown 54526)	Mary J. Blige	9	7
12	DRE DAY (Death Row/Interscope/Atlantic 53827)	Dr. Dre	7	7
13	ONE WOMAN (Giant 18687)	Jade	24	8
14	CRY NO MORE (Gasoline Alley/MCA 54650)	II D Extreme	15	9
15	THE FLOOR (Motown 2202)	Johnny Gill	12	7
16	IF I HAD NO LOOT (Wing/Mercury 859056)	Tony! Toni! Tone!	25	2
17	I'M SO INTO U (RCA 62451)	SWV	14	14
18	SEEMS YOU'RE MUCH TOO BUSY (A&M 0140)	Vertical Hold	18	5
19	SLAM (JMJ/Chaos/Columbia 74882)	Onyx	30	2
20	LITTLE MIRACLES (Epic 3474226)	Luther Vandross	16	7
21	DON'T WALK AWAY (Giant 18687)	Jade	19	26
22	GIRL U FOR ME (Keia/Elektra 64643)	Silk	41	2
23	THAT'S THE WAY LOVE IS (MCA 54511)	Bobby Brown	20	7
24	DAZZEY DUKS (TMR 71000)	Duice	17	14
25	LET ME BE THE ONE (Atlantic 87347)	Intro	37	2
26	PASSIN' ME BY (Delecious Vinyl/Atlantic 98434)	The Pharcyde	29	10
27	FREAK ME (Elektra 64654)	Silk	21	15
28	IF I COULD (Columbia 74864)	Regina Belle	23	14
29	IN THE MIDDLE (Tabu/A&M 7710)	Alexander O'Neal	31	7
30	UM UM GOOD (Eastwest 98435)	Men At Large	40	5
31	I AIN'T THE ONE (Cold Chillin'/WB 18595)	T.C.F. Crew	33	5
32	I WANT TO KNOW YOUR NAME (Capitol 44930)	Walter & Scotty	22	7
33	BY THE TIME THIS NIGHT IS OVER (Arista 2565)	Kenny G with Peabo Bryson	38	5
34	BABY BE MINE (MCA 54561)	Blackstreet	28	8
35	SIX FEET DEEP (Rap-A-Lot/Priority 53823)	Geto Boys	32	9
36	ONE LAST CRY(Mercury 862404)	Brian McKnight	56	2
37	SO ALONE (Atco/EastWest 98459)	Men At Large	34	26
38	GIVE HIM A LOVE HE CAN FEEL (Pendulum/Elektra 64655)	Tene Williams	27	4
39	PINK COOKIES IN A PLASTIC BAG/BACK SEAT OF MY JEEP (Def Jam/Columbia 74984)	L.L. Cool J.	65	2
40	DAY BY DAY(Capitol 44934)	Portrait	81	2
41	WHO IS IT (Epic 74333)	Michael Jackson	35	10
42	UNCONDITIONAL LOVE (Jive/MCA 42144)	Hi-Five	51	2
43	I HAVE NOTHING (Arista 12490)	Whitney Houston	26	14
44	COMFORTER (Gasoline 54596)	Shai	36	19
45	I DON'T WANNA FIGHT (Virgin 12652)	Tina Turner	49	5
46	DEEPER (D.J.West/Chaos/Columbia 74853)	Boss	39	7
47	IT'S ALRIGHT (Silas 54321)	Chante' Moore	42	12
48	IT WAS A GOOD DAY (Prioyity 53813)	Ice Cube	43	13
49	BABY I'M YOURS (Gasoline Alley/MCA 54574)	Shai	52	5
50	SO GOOD (Reprise 18573)	Michael Cooper	47	7
51	SAY IT ISN'T OVER (RCA 62540)	Five XI	57	2
52	WAITING IN VAIN (GRP 3045)	Lee Ritenour/Maxi Priest	54	2
53	RUN TO YOU (Arista 1-2570)	Whitney Houston	DEBUT	
54	GIMME(Reprise 18488)	Cheryl" Pepsii" Riley	62	2
55	KISS OF LIFE (Epic 74848)	Sade	44	16
56	IT'S ON (Tommy Boy 569)	Naughty By Nature	DEBUT	
57	ANOTHER SAD SONG(Laface/Arista 24047)	Toni Braxton	59	2
58	DO DA WHAT (EastWest 98419)	1 Of The Girls	64	1
59	DEDICATED (Jive 42115)	R. Kelly and Public Announcement	45	20
60	DITTY (Next Plateau 350012)	Paperboy	46	18
61	I WANA HOLD ON TO YOU(Island 862212)	Mica Paris	66	2
62	FEEL NO PAIN (Epic 744903)	Sade	68	2
63	LET'S GO THROUGH THE MOTIONS (Uptown/MCA 54602)	Jodeci	50	7
64	COME OVER' BABY(Motown 2204)	Colin England	85	2
65	I GET AROUND/KEEP YA HEAD UP (Interscope 96036)	2-Pac	DEBUT	
66	DAYDREAMING (Columbia 74891)	Penny Ford	53	7
67	BAD BOYS (THEME FROM "COPS") (Big Beat/Atlantic 98426)	Inner Circle	55	6
68	DOWN WITH THE KING (Profile 5391)	Run DMC	58	10
69	FALLIN DOWN(Polydor 867326)	Nu Colours	73	2
70	NUTHIN BUT A "G" THANG (Solar/Epic 53816)	Dr. Dre	60	20
71	TYPICAL REASONS (Columbia 74866)	Prince Markie Dee	63	12
72	WORK IT OUT (Luke rec. 162)	Luke	DEBUT	
73	GOOD OL' DAYS (Atlantic 87379)	LeVert	67	15
74	ABOVE THE RIM (MCA 54620)	Bel Biv Devoe	77	2
75	GIRL I'VE BEEN HURT(East West 98438)	Snow	75	2
76	SWEET THING (Uptown/MC 54526)	Mary J. Blige	70	12
77	CHEIF ROCKA (Pendulum 64631)	Lords Of The Undergrounds	DEBUT	
78	ALL I EVER ASK(EMI 50441)	Najee	80	2
79	I CAN'T STAND THE PAIN (Alpha/Intl. 787001)	Lorenzo	69	13
80	CAN HE LOVE YOU LIKE THIS (Virgin 12643)	After 7	71	16
81	LOVE IS A LOSING GAME (Columbia 74956)	Kirk Whalum	72	7
82	CREWZ POP (Eastwest 96068)	Da Youngsta's	79	63
83	WHERE I'M FROM (Pendulum/Elektra 64648)	Digable Planets	78	12
84	TRUTHFUL (Uptown/MCA 54593)	Heavy D. & The Boyz	82	9
85	WHO'S THE MAN? (Tommy Boy 556)	House Of Pain	81	5
86	SWEET ON YOU (Perspective 7418)	LO-Key	74	16
87	HONEY DIP (Capitol 44870)	Portrait	76	17
88	LOVE DON'T LOVE YOU (EastWest 498585)	En Vogue	84	8
89	HIP HOP HOORAY (Tommy Boy 554)	Naughty By Nature	86	20
90	WRECKX SHOP (MCA 54388)	Wreckx-N-Effect	87	9
91	SWEET AS IT COMES (Motown 92198)	Nikita	88	8
92	JUST TO BE CLOSE TO YOU (Epic 74934)	Trey Lorenze	89	8
93	FUNKY CHILD (Elektra 61672)	Lords Of The Underground	90	12
94	I'M EVERY WOMAN (Arista 12519)	Whitney Houston	91	22
95	ROLL WIT THA FLAVA (Flavor Unit/Epic 74897)	Flavor Unit Mc's	92	9
96	THE BONNIE AND CLYDE THEME/IBWIN' WIT MY CREWIN' (EastWest 960544)	Yo-Yo	93	3
97	GET AWAY (MCA 54511)	Bobby Brown	94	23
98	WHAT 'CHA GONNA' DO (Epic 74938)	Shabba Ranks/Queen Latifah	95	8
99	LOVE THANG (Atlantic 85802)	Intro	96	18
100	TELLIN' ME STORIES (East West 98451)	Big Bub	61	15

R&B SINGLES INDEX

ABC-123 G. Levert,E. Nicholas,T. Scott (Tricep/Willsden/Ramal/Cleveland's own,BMI) 6
ABOVE THE RIM R.Bell,M.Bivens,R,Devoe,R.Anderson,R,Hooks (MCA/Slick Star,ASCAP,Low Key,Baledat,Mike Ten,August 1S,Rone Stone/BMI) 77
ALL I EVER ASK J.Kadison (EMI Blackwood,BMI/Joshua,BMI,Seymour Glass/BMI) 80
ANOTHER SAD LOVE SONG Babyface,D.Simmons (Ecaf,Sony Songs,Boobie-Loo,Warner-Tamarlane/BMI)(0959
BABY BE MINE T. Riley, J. Stonestreet (Zomba, BMI/Dorril/Street Rose,ASCAP) 28
BABY I'M YOURS C.Martin, M. Gaye (Cameo Apperance by Ramses/Ethyl/MCA,ASCAP/Musicorp of America/Gasoline Alley/Semaj,BMI) 52
BAD BOYS (THEME FROM "COPS") Inner Circle (Mad House,BMI) 55
BY THE TIME THIS NIGHT IS OVER M. Bolton,D. Warren, A.Goldmark (Realsongs,ASCAP/Warner Tamerlane/New Non Pareil,BMI) 38
BONNIE & CLYDE THEME/IBWIN,WIT MY CREWIN Yo Yo,Ice Cube,Pockets,Quincy D III (Street Knowledge,Deep Technology,Gangsta Boogie,WB/ASCAP) 93
CAN HE LOVE YOU LIKE THIS D. Simmons,K. reid (Greenskirt/Kear/Sony Songs, BMI) 71
CAN'T STAND THE PAIN K. Anderson,S. Carswell (Peljo/Walter Simmons,BMI) 69
COME OVER BABY R.Pennon,C.England,G.Cox,H.Abdulsamad (T-Poras,EMI,Virgin/ASCAP,Buff Man,Cznin,Fat Hat/BMI) 85
COMFORTER C. Martin,M. Gay,D. Van Rensalier (Music Corp. Of America, BMI/Gasoline Alley, ASCAP) 36
CREWZ POP 118th St Productions (Naughty,ASCAP) 79
CRY NO MORE R. White,K. Jackson,D. Willy (N/A) 15
DAY BY DAY Portrait (WB,ASCAP/O/B/O Itself,ASCAP,Unit 4,ASCAP/Hee Bee Dooinit/ASCAP) 81
DAYDREAMING A. Franklin (Springtime,BMI) 53
DAZZEY DUKS Lasno,Creo,Taylor Boy (Gigilo Chez, BMI/Alvert, BMI) 17
DEEPER J. Forston,R. Samuels,R. Royal,C. Reid, (Longitude,BMI/Word Life/Windswept Pacific/Frsthngtanyn, ASCAP) 39
DEDICATED R. Kelly (Willesden, BMI/R. Kelly, BMI) 45
DITTY Ferguson,Ferguson,Clark,Johnson,Troutman (Next Plateau, ASCAP/Cisurn Ludes, ASCAP/SAja, BMI/Troutman, BMI) 46
DO DA WHATG.Levert,Marc G.1 of the Girls,T Weymouth,C.Frantz (Trycep,Willesden,Clevelands Own, Metered/BMI) 64
DON'T WALK AWAY V. Benford,R. Spearman (Gradington/MCA-ASCAP,Ronnie Onyx-BMI) . . . 19
DOWN WITH THE KING J. Simmons,D. McDaniels,P. Phillips,J. Rado,G. Ragni,G. MacDermot (Protoons/Rush GGroove/Smooth Flowin'/Pete Rock/EMI U, ASCAP) 58
DRE DAY Dr. Dre,Snoop,C.Wolfy (Ain't Nothin' Goin' On But Fu-kin',ASCAP) 7
EVERY LITTLE THING C. Williams,K. Griffin (Babydon/EMI April/KG Blunt/Zomba/Isaya He's Funky, ASCAP) 8
FALLIN DOWNL.Johnson,B.Powell (Polygrarn Int'l,BMG Songs/ASCAP) 73
FEEL NO PAIN Adu,Hale,Matthewman, (Angel,Sony tunes,ASCAP) 68
THE FLOOR J.Jam,T.Lewis (Flyte Tyme/ASCAP) 12
FREAK ME K. Sweat,R. Murray (Saints Alive-BMI) 21
FUNKY CHILD T. Wardrick,D. Kelly,M. Williams (Marley Marl/EMI April, ASCAP) 90
GET AWAY T. Riley,B. Belle,T. Haynes,B. Brown,L. Silas,Jr. (Zomba/Donril/WB/B Funk/Polygrarn Int'l/Toe Knee Hangs/MCA/Bobby Brown-ASCAP) 94
GIMME (MFull Force,C.Riley, (P-Blast,Zomba,Soda Face/ASCAP) 62
GIRL I'VE BEEN HURT D.O'Brien,S.Moltke,E.Leary (Motor Jam,Green Snow,M.C Shan/ASCAP) . 75
GIVE HIM A LOVE HE CAN FEEL Churley McAlister,D. Rush (Last sound/Third Coast,ASCAP/Four Feathers,BMI)27
GOOD OL' DAYS G. LeVert,M. Gordon (Tricep/Wilesden,BMI) 67
HONEY DIP Portrait (Warner Bros,OBO Itself,Unit 4,Hee Bee Dooin It/ASCAP) 76
HIP HOP HOORAY Naughty By Nature (T-Boy, ASCAP/Naughty, ASCAP) 86
HOW I'M COMING J.T. Smith,M. Williams (Def Jam/LL Cool J/EMI April/Marley Marl, ASCAP) 99
I AIN'T THE ONE M. Oliver, Barnes, Rich Borg, Palmentel (Jus' Livin',Warner Tamerlane,Trakmasterz,Ahunit and Fifth Street,BMI) 33
I DON'T WANNA FIGHT S. Doberry, Lulu,B.Lawrie (Chrysalis/ASCAP) 49
IF I HAD NO LOOT R.Wiggins,J.Bautista,W.Harris (Ghatti,Gangsta Boogie,/WB,Street Knowledge,ASCAP, Irving BMI) 25
IF I COULD R. Miller,K. Hirsch,M. Sharron (WB, ASCAP/ Spinning Platinum,ASCAP-EMI/Blackwood,BMI/ATV, BMI/Music Corp Of America,BMI) 23
IF YOU BELIEVE E. Miller,C. Savage,M. Dawson (Last Song/Third Coast, ASCAP) 98
I WANNA HOLD ON TO YOU N.M. Walden,M.Paris,S.J Dakota)(Gratitude Sky,ASCAP,Unichappell/BMI,Warner-Chappell/PRS) 66
PINK COOKIES IN A PLASTIC BAG/BACK SEAT OF MY JEEP(J.T Smith,J.Williams,) (Def Jam,L.L Cool J,EMI April,Marley Marl/ASCAP) 65
GIRL U FOR MEK.Sweat,R.Murray, (Keith Sweat,E/A,WB,Saints Alive,BMI 41
I HAVE NOTHING D. Foster,L. Thompson (Warner-Tamerlane/One Four Three/Brenda's Boys) . 26
I'M EVERY WOMAN N. Ashford,V. Simpson (Nick-O-Val-ASCAP) 91
I'M SO INTO YOU B.A. Morgan (Barn Jams, BMI) 14
INFORMER D. O'Brien,S. Moltkee,E. Leary (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan ASCAP) 97
IN THE MIDDLE T. Coffey,J. Nettlesby (Big Giant/Coffey-Nettlesby/Warner-Tamerlane, BMI) . . . 31
IT'S ALRIGHT C. Moore,V. Benford (Buff Man, BMI/Screw Box, BMI/Fat Hat, BMI) 42
IT WAS A GOOD DAY Ice Cube,The Isley Bros.,A. Goodman,S. Robinson,H. Ray (Gangsta Boogie, ASCAP/WB, ASCAP-EMI/April, ASCAP/Bovina, ASCAP) 43
I WANT TO KNOW YOUR NAME K. Gamble,L. Huff (Warner-Tamerlane, BMI) 22
LATELYS. WONDER (Jobete,Blackbull/ASCAP) 5
JUST TO BE CLOSE TO YOU L. Ritchie (Jobette,Libren,ASCAP) 89
KISS OF LIFE Adu,Matthewman,Hale,Denman (Angel,ASCAP/Sony Music UK,PRS/Sony Tunes,ASCAP) 44
KNOCKIN' BOOTS Shazam,Dino,GI,Stick (Pac Jam,BMI) 1
LET'S GO THROUGH THE MOTIONS D. Swing,C. Elliott (EMI April/DeSwinng Mob/Back To The Ghetto, ASCAP) 50
LET ME BE THE ONEK.Greene,D.Hall,H.Bohannon (Frabensha,MCA,Stone Jam,Ness,Nitty & Capone,Warner Bros/ASCAP) 37
LITTLE MIRACLES L.Vandross,M.Miller, (EMI April,ASCAP/Uncle Ronnie's/MCA/Thriller Miller,ASCAP) 16
LOVE DON'T LOVE YOU T. McElroy,D. Foster (Two Tuff -Enuff/Irving,BMI) 84
LOVE IS A LOSING GAME K.Whalum,R.Lawson (WB,ASCAP/Wallyworld/Johnn Bettis,ASCAP) 72
LOVE ME DOWN V. Venford, A. Taturn (MCA,Britiff,ASCAP) 100
LOVE NO LIMIT K. Greene,D. Hall (WB/Ness,Nitty & Capone/Stone Jam, ASCAP) 9
LOVE SHOULDA BROUGHT YOU HOME (Saba Seven/Kear/Ensign/Greenskirt-BMI) 98
LOVE THANG K. Greene,E. Ferrell,N. Hodge (Frabensha,/MCA,/Frank Nitty,/Velle,/Ness, Nitty & Capone,/Warner Bros.,/Geffen,/edie Brickell, ASCAP) 96
NUTHIN BUT A G THANG Snoop (Ain't Nuthin Goin On But Fu-ckin,ASCAP/Sony Songs,BMI) 47
ONE LAST CRY B.McKnight,B.Barnes,M.Barnes (PRI,Lets have lunch/ASCAP,Rejoice/BMI) 61
ONE WOMAN V. Benford,R. Spearman (Ronnie Onyx,BMI/MCA/Gradington, ASCAP) 24
PASSIN' ME BY E. Wilcox. R. Robertson, D.Stewart, T. Hartson,J. Martinez (Beet Junkye/Emi Blackwood/Crack Addict,BMI) 29
ROLL WIT TA FLAVA C. Roachford,F. Owens, Heavy D., Jones, McDuff, Titus (Naughty/Freddie Foxxx/Queen Latifa/E-Z Duz-it/40th Street/Peep Bo/Fu Schnick/Emi April,ASCAP) 92
SAY IT ISN'T OVERT.Chapmen,R.Marcel,L.Tolbert EMI Blackwood,Money in the bank,Todski,Gotta pay the rent/BMI 57
SEEMS YOU'RE MUCH TO BUSY K. Khaleel, A. Stone (Baby Diamond/Colgems-Emi/Mantronik Int'l,ASCAP/Musicorp of Amer.) 18
SHOW ME LOVE A. George,F. McFarland (Song-A-Tron/Charnpion) 11
SIX FEET DEEP B. Jordan, M. Burnett,L. Richie, M. Gaye,J. Johnson (N-The Water,Jobette,Straight Cash,ASCAP/EMI Blackwood/BMI) 32
SLAM Scruggs,Chyskillz,Taylor,Parker (J&M,Chyskillz Muzik,Harris Onyx,ASCAP) 30
SO ALONE G. LeVert,E. Nicholas,J. Little,E. Banks (Trycep/Ramal/Willesden-BMI) 34
SO GOOD M.Cooper,T.Shockency (Norcal Atlanta,BMI) 47
SOMETHING'S GOIN' ON J. Powell,D. Peets,J. Clay (Under Current/Maverick,ASCAP/Nomad-Noman/Warner Tamerlane/Audible Arts,BMI) 10
SWEET AS IT COMES S.Birman, M. Bernstein (Smoove Island,BMI) 88
SWEET ON YOU L. Alexander,T. Tolbert (New Perspective,ASCAP) 74
SWEET THING T. Maiden,C.Kahn (MCA,ASCAP) 70
TELLING ME STORIES H. Middleton,L. Drakeford (Bug Herb's/Down Low/Davone Ravone, BMI) 81
THAT'S THE WAY LOVE GOES J.Jackson,J.Jam,T.Lewis (Flyte Tyme,ASCAP/Black Ice,BMI) 3
THAT'S THE WAY LOVE IS T. Riley,D. Shipp,a. Davidson,B. Brown (Zomba/Dorril/Ramah/Bobby Brown) 20
TRUTHFUL T. Dofat, Heavy D.,T.Robinson (EMI-April/Across 110th Street/E-Z-Duz-It,ASCAP/Tony Dofat,BMI) 82
TYPICAL REASONS D. Johnson,M. Morales,M. Rooney (EMI Blackwood/Flow Tech/Music Corp. Of America/Second Generation Rooney Tunes, BMI) 63
WAITING IN VAINB.Marley, Polygram Int,l/ASCAP 54
WEAK B.A. Morgan (Barn Jams/Interscope-Pearl/Warner-Tamerlane, BMI) 4

REVIEWS *by M.R. Martinez*

■ **GEORGE BENSON:** Love Remembers (Warner Bros. 9 26685-2). Producers: Bob James, G. Benson & others.

Clean, pristine pop production, a New Jack swing feel at the appropriate times, and then that trademark sparkling bell-like tone on the guitar, and you've a partial picture of Benson's return. Despite the contemporary youthful opening track, "I'll Be Good To You," Benson segues easily into the adult contemporary territory through which he traveled to move him from a great, largely ignored jazz player to a stellar pop artist who is still respected by jazzists. Tracks of note include "My Heart Is Dancing," the title track, and the lights-down-low charm of "Love Of My Life."

■ **BRENDA RUSSELL:** *Soul Talkin'* (EMI 07777 - 97953-2). Producer: B. Russell.

It all starts with a song with Brenda Russell, who uses each composition in this 10-song package as a window for her soul talk. Production of her own work is easygoing, doesn't assume too much, except that this adult contemporary material is for you. Although some of the best material on this album is penned by this respected tunesmith (including "Matters Of The Heart" [with Larry Williams], "Soul Talkin'" and "No Time For Time"), collaborations by Ivan Linns, Denise Rich, Mary Unobsky, Joe Turano and Bill Cantos also define their craftsmanship on this record.

■ **LIFERS GROUP:** *Living Proof* (Hollywood BASIC HB-61374-2). Producers: Organized Konfusion, Doctor Jam, Madness 4 Real & Phase 5.

Charles Manson once said that the truth about America was being housed in its prisons. Following such insight from the criminally insane, let's consider East Jersey State Prison's (Rahway) Lifers Group, a set of life and long-term inmates who know the real deal about being gangstas. Yeah. They do a rap record version of *Scared Straight*. But who can argue with their perspective? This second album is more musically accomplished than the EP released two years ago, and tracks like "One Life To Live," "Cuff 'Em Up" and "Short Life Of A Gangsta" have a life of their own.

■ **AFTERSHOCK:** *Slave To The Vibe* (Virgin 0777-7-86690-2-9). Producers: F. Rivera, Peter Lord & Jeff Smith.

On this their sophomore album, Guy Routte and Frost Rivera have refined their fused concoction of hip-hop, house, rap and dance pop. More often than not they find the right formula that will groove you up if not funk you down. The best mix on this 11-song collection might turn out to be "Shy Shy," which is propelled by the simple vocal hook and a rollicking rhythm. But the title track, which is the first single from this collection, does offer plenty of vibe, especially from the duo's Frost Rivera, whose vocals work easily with the production of Peter Lord and Jeff Smith.

PICK OF THE WEEK

■ **M.C. LYTE:** *Ain't No Other* (First Priority/ Atlantic 7 92230-2). Producers: Various.

No more soft, soothing sounds from this Brooklynite. Yeah, she's "Ruffneck," straight outta "Brooklyn," complete with phat beats, "Hard Copy" lyric lines, buttin' about with a cast of characters and taken just a few names. From the opening intro where fellow Brooklynite KRS-One puts everyone on notice, throughout the 17-track litany concrete stories, you know that Lyte has come back with heavy mic work. And if you ain't down wit' it: Phuck You! Other tracks that are as funky as they are compelling include "Lil Paul," "F--k That M----F--king Bulls--t" (featuring Big V) and "Never Heard Nothing Like This."

THE RHYTHM

By M.R. Martinez

A.J. Croce

COMING OF AGE: By the time he was 12-years-old, **A.J.Croce** had "listened to a lot of music" in the R&B/folk/roots music vein. And he was ready to start doing professional gigs. "I think my first professional job was a Bar Mitzvah," he recalled recently during a sitdown with *Cash Box*. "It was in San Diego (where he now resides), and they paid for me to play." Well, Croce, son of the late Jim Croce, has been getting paid for a variety of gigs since then, ranging from barroom blues joints to small concert halls. And he has honed his craft enough to be signed to **Private Music Records**, which released his self-titled debut under the production guidance of O.G.'s **T-Bone Burnett** and **John Simon.**

Cash Box pop reviewer **Troy Augusto** called the debut "a collection of modern jazz gems and romping standards." But Croce says, unlike other famous progeny who follow parents into this industry, he is not trying to re-invent parental sonic identity. "I really have no clear preference in music, just for good songs," Croce says. "If it feels good, then I like to play it. At 12 and 13 I was playing tunes by Fats Waller and Ray Charles; I love a lot of '60s soul, but I'm not into nostalgia. I just like that music."

While his father was known as a funky folk artist with a lot of unfulfilled songwriting potential (he died in a 1973 plane crash), Croce says that he is not overly concerned with comparisons. "There are pluses and minuses, and I know some people will pick up this album out of curiosity. [My heritage] will get some exposure, but I'm being myself. So I'll really know if they like my music after the second album is released."

NIBBLES: **Stanley Crouch**, whose jazz reviews have graced the pages of *The New Republic* and *The Village Voice*, has received $290,000 over five years from the **MacArthur Fellowship.** Joining him is gospel artist **Marion Williams**, who received $374,000. Under the fellowship, both will receive full health insurance, with "no strings attached," according to the Foundation. Individuals cannot apply to MacArthur Fellowships, instead names are submitted by a group of 100 designated nominators in a variety of professions nationwide. A 12-member selection committee chooses the recipients.

RCA recording artist Martha Wash (l), who is currently on radio with the single "Now That You're Gone," chatted with Hollywood glamor legend Raquel Welch during a Restyle L.A. benefit in Los Angeles after her featured performance during the event. The benefit was held to provide scholarships for inner-city youths who have shown promise for fashion design.

TOP 75 R&B ALBUMS

CASH BOX • JULY 3, 1993

1	**janet** (Virgin 87825)	Janet Jackson	1	6
2	**MENACE II SOCIETY** (Jive 41509)	Soundtrack	3	3
3	**NEVER LET ME GO** (Epic 53231)	Luther Vandross	2	2
4	**PROVACATIVE** (Motown 374636355)	Johnny Gill	11	2
5	**BORN GANGSTAZ** (DJ West/Chaos/Columbia 52903)	Boss	5	3
6	**THE CHRONIC** (Priority 57128)	Dr. Dre	4	24
7	**FEVER FOR DA FLAVOR** (Luke 126)	H-Town	8	7
8	**FOR REAL THO'** (Atlantic 82462)	LeVert	7	11
9	**IT'S ABOUT TIME** (RCA 66074)	SWV	6	19
10	**LOVE DELUXE** (Epic 74734)	Sade	9	30
11	**BACDAFUCUP** (RAL/Chaos 53302)	Onyx	12	9
12	**STRICKLY 4 MY N.I.G.G.A.Z.** (Interscope 92209)	2PAC	13	15
13	**UNCUT DOPE** (Priority 57183)	Geto Boys	10	18
14	**BREATHLESS** (Arista 18646)	Kenny G	17	27
15	**UPTOWN MTV UNPLUGGED** (MCA 10858)	Various Artist	15	2
16	**THE BODYGUARD (Original Motion Picture Soundtrack)** (Arista 18699)	Soundtrack	14	27
17	**LOSE CONTROL** (Elektra 61394)	Silk	16	19
18	**JAZZMATAZZ VOLUME 1** (Chrysalis 21998)	Guru	18	4
19	**INTRO** (Atlantic 82463)	Intro	20	6
20	**LOOKS LIKE A JOB FOR** (Cold Chillin'/WB 45128)	Big Daddy Kane	21	3
21	**PRECIOUS** (MCA 10605)	Chante' Moore	26	18
22	**DOWN WITH THE KING** (Profile 1440)	Run-D.M.C.	22	6
23	**14 SHOTS TO THE DOME** (Def Jam 53325)	LL Cool J	19	8
24	**THE NEW BREED** (Wrap/Ichiban 8120)	MC Breed	28	5
25	**QUAD CITY KNOCK** (Wrap/Ichiban 8117)	95 South	24	6
26	**MY BROTHERS KEEPER** (Capitol 92958)	Walter & Scotty	23	6
27	**PASSION** (Columbia 48826)	Regina Belle	29	15
28	**BIZARRE RIDE II THE PHARCYDE** (Delecious Vinyl 92222)	Pharcyde	27	7
29	**CHANGES** (MCA 10751)	Christopher Williams	25	23
30	**12 INCHES OF SNOW** (EastWest 92207)	Snow	30	17
31	**THE PREDATOR** (Priority 57185)	Ice Cube	34	26
32	**WHAT'S THE 411** (Uptown 10681)	Mary J. Blige	32	41
33	**19 NAUGHTY III** (Tommy Boy 1069)	Naughty By Nature	33	15
34	**GHETTO DOPE** (Rap-A-Lot 53859)	5th Ward Boyz	31	5
35	**JADE TO THE MAX** (GGiant 510-347)	Jade	35	18
36	**IF I EVER FALL IN LOVE** (Gasoline 10762)	Shai	36	23
37	**BAD BOYS** (Big Beat/AG 92261)	Inner Circle	41	6
38	**BANGIN' ON WAX** (Dangerous/Pump/Quality 19138)	Bloods & Crips	38	7
39	**REACHIN' (A NEW REFUTATION OF TIME AND SPACE)** (Pendulum 61414)	Digable Planets	37	16
40	**HERE COME THE LORDS** (Pendulum/Elektra 61415)	Lords Of The Underground	45	7
41	**DAZZEY DUKS** (TMR 71000)	Duice	39	18
42	**THE BLISS ALBUM** (Gee Street 514517)	PM Dawn	43	11
43	**DANGEROUS** (Epic 45400)	Michael Jackson	40	79
44	**BRIAN MCKNIGHT** (Mercury 848605)	Brian McKnight	64	2
45	**WHO'S THE MAN** (Uptown/MCA 10794)	Soundtrack	42	7
46	**3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...** (Chrysalis 21929)	Arrested Development	46	58
47	**F--K NEW YORK** (Psychotic 51101)	Rodney O & Joe Cooley	68	2
48	**FUNKY DIVAS** (EastWest 92121)	En Vogue	44	60
49	**SLAUGHTA' HOUSE** (Delicious Vinyl/AG 92249)	Masta Ace	50	5
50	**THE BEST OF CAMEO** (Mercury 514824)	Cameo	48	4
51	**GRAND TOUR** (A&M 0086)	Aaron Neville	49	3
52	**SITTIN' ON SOMTHIN' PHAT** (Jive 41496)	Ant Banks	47	7
53	**TAKIN' MY TIME** (Virgin 86349)	After 7	51	38
54	**NINE YARDS** (Next Plateau 1012)	Paperboy	56	17
55	**WHICH DUBIE U B** (Immortal/Epic 53212)	Funkdoobiest	52	6
56	**COMIN' AT CHA** (Eastwest 92180)	Big Bub	58	8
57	**THIS TIME AROUND** (Orpheus/Epic 52995)	Alex Bugnon	DEBUT	
58	**SYMPHONY OR DAMN** (Columbia 53616)	Terence Trent D'Arby	53	3
59	**BLUE FUNK** (MCA 10734)	Heavy D & the Boyz	54	18
60	**ROLL WIT THA FLAVA** (Flava Unit 53615)	Various Artists	60	4
61	**MEN AT LARGE** (Atco/EastWest 92159)	Men At Large	57	49
62	**WHUT? THEE ALBUM** (Columbia 52967)	Redman	59	27
63	**THE AFTERMATH** (Eastwest 92245)	Da Youngsta's	55	7
64	**CACHE** (Columbia 46931)	Kirk Whalum	66	7
65	**IN FLIGHT** (Manhattan/Capitol 81496)	Pieces Of A Dream	DEBUT	
66	**MY WORLD** (Warner Bros. 26735)	Ray Charles	65	7
67	**THE BEST OF CON FUNK SHUN** (Mercury 514275)	Con Funk Shun	46	4
68	**THE HOUSE KEEPER** (Jive 41512)	Marvin Sease	63	7
69	**BOBBY** (MCA 10417)	Bobby Brown	67	38
70	**POSSE** (A&M 0081)	Soundtrack	72	4
71	**NEVA AGAIN** (Street Knowledge/Eastwest 92208)	Kam	73	7
72	**LOVE MAKES NO SENSE** (Tabu/A&M 9501)	Alexander O'Neal	61	16
73	**WATCH ME GROW** (On Top 9013)	Half Pint	71	2
74	**A LESSON TO BE LEARNED** (In-A-Minute 8000)	R.B.L. Posse	69	3
75	**SNAP SHOT** (Warner Bros 45026)	George Duke	70	3

URBAN

THE RHYME

By M.R. Martinez

RCA and Loud executives got caught in the stairwell with Loud/RCA rap artists Wu-Tang Clan, who forged a deal under duress. Pictured in the front are (l-r): Prince Rakim of the group; Joe Galante, president of RCA Records; Richard Isaacson of Loud Records; and Steve Rifkind of Loud Records. Pictured in the back are (l-r): Method Man, U-God, Inspector Deck and Ghost Face of the group; and Skip Miller, senior vp of black music, RCA.

WHO'S WILDIN' NOW?: Houston Police sergeant G.S. Eakins, upset that his police K-9, **Dominic**, appears in the **Geto Boys** video to the single "Crooked Officer," has threatened the Houston-based rap group and their label **Rap-A-Lot Records** with legal action if the clip is not pulled from the marketplace. Eakins, who was reportedly compensated for the use of his dog in the incendiary music video, claims he was unaware of the video's "anti-law enforcement message." Rap-A-Lot president **James Smith**, who has had his share of trouble with the Houston police department (he's been arrested four times, but never convicted), says, "This is is just another case of attempted censorship because we continue to expose the system," and that there are no plans to bow to to Eakins' demands.

Originally named "Mr. Officer," "Crooked Officer," the song and the clip, points to the "few bad apples" syndrome that plagues police departments nationwide. It attempts to delineate the good guys from the bad guys. Cinema verité-style original footage and actual news footage depicting police brutality are fused in the video by director **P.S. O'Neill**, who says the clip was meant to "open dialogue between the American people and the figures of authority by documenting actual events. We maintain our stance that this video is not damning to the entire police force, but to those members who abuse their power."

DR. BAYYAN'S CORNER: *More singles reviews from a teen perspective.* **Naughty By Nature:** "It's On" - Tommy Boy TBCD 569. This is a quality song, featuring that devastating flow from **Treach**, who is one of the best rap lyricists out there. This is extremely raw, and the brothers display their skills with no apologies, dissing other rappers such as **Sir Mix-A-Lot** and others in general. The record also includes a **Pete Rock** remix of "Hip-Hop Hooray"... **KAM:** "Still Got Love 4' Um" - Street Knowledge/EastWest PRCD 5080-2. This is a slow song, but it doesn't have the perverted, air-headed messages more regularly heard. The brother actual is expressing his love for his homies, no matter how much dirt they've done. That's rare among young black men... **Urban Speech:** "Let Me Go" - Reprise PRO CD-6115. Nice, quick rhythmic beats best characterize this song, which makes you wanna get up and dance. That's it. The variety of beats makes this track worth listening to.

TOP 30 HIP-HOP ALBUMS

CASH BOX • JULY 3, 1993

1	**THE CHRONIC** (Death Row/Interscope 57128/Priority)	Dr. Dre	1	34
2	**12 INCHES OF SNOW** (Atco EastWest 92207/AG)	Snow	2	18
3	**BACDAFUCUP** (RAL/Chaos 53302)	Onyx	5	8
4	**BORN GANGSTAZ** (DJ West/Chaos/Columbia 52903)	Boss	DEBUT	
5	**19 NAUGHTY III** (Tommy Boy 1069)	Naughty By Nature	4	17
6	**THE BLISS ALBUM** (Gee Street 514517)	P.M. Dawn	6	10
7	**THE PREDATOR** (Priority 57185)	Ice Cube	7	26
8	**DOWN WITH THE KING** (Profile 1440)	Run-D.M.C.	3	6
9	**3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...** (Chrysalis 21929)	Arrested Development	10	18
10	**14 SHOTS TO THE DOME** (Def Jam/Columbia 53323)	L.L Cool J	11	10
11	**TILL DEATH DO US PART** (Rap-A-Lot 53818)	Geto Boys	8	14
12	**NINE YARDS** (Next Plateau/FFRR 1012)	Paperboy	13	16
13	**LOOKS LIKE A JOB FOR....** (Cold Chillin'/WB 45128)	Big Daddy Kane	22	3
14	**STRICKLY 4 MY N.I.G.G.A.Z.** (Interscope 92209)	2Pac	25	17
15	**BIZARRE RIDE II** (Delecious Vinyl 92222)	The Pharcyde	12	3
16	**QUAD CITY KNOCK** (Wrap/Ichiban 8117)	95-South	16	4
17	**REACHIN'(A NEW REFUTATION OF TIME AND SPACE)** (Pendulum/Elektra 61414)	Digable Planets	DEBUT	
18	**JAZZMATAZZ VOLUME 1** (Chrysalis/ERG 21998)	Guru	DEBUT	
19	**CONNECTED** (Gee Street/Island/PG 14061)	Stereo Mc's	15	6
20	**WHICH DUBIE U B** (Immortal/Epic 53212)	FunkDoobiest	14	5
21	**HARD OR SMOOTH** (MCA 10566)	Wreckx-N-Effect	28	29
22	**BANGIN' ON WAX** (Dangerous/Pump/Quality 19138)	Bloods & Crips	19	14
23	**BASS: THE FINAL FRONTIER** (Magic/CDG 9413)	D.J. Magic Mike	DEBUT	
24	**WHO'S THE MAN** (Uptown/MCA 10794)	Soundtrack	9	7
25	**OOOOOOOHHH...ON THE TLC TIP** (Laface/Arista 26003)	TLC	DEBUT	
26	**UNPLUGGED** (Chrysalis/ERG 21994)	Arrested Development	20	12
27	**HERE COME THE LORDS** (Pendulum/Elektra 61415)	Lords Of tHe Underground	DEBUT	
28	**TOTALLY CROSSED OUT** (Ruffhouse/Columbia 48710)	Kris Kross	30	63
29	**HOME INVASION** (Rhyme Syndicate/Priority 53858)	Ice-T	17	12
30	**CB4** (MCA 10758)	Soundtrack	18	5

TOP 30 RAP SINGLES

CASH BOX • JULY 3, 1993

1	**SIX FEET DEEP** (Rap-A-Lot/Priority 53823)	Geto Boys	2	7
2	**HEAD OR GUT** (Rowdy/Arista 5010)	Illegal	1	6
3	**WHOOT, THERE IT IS** (Wrap/Ichiban 0150	95 South	6	4
4	**LOTS OF LOVIN** (Elektra 64662)	Pete Rock & C.L. Smooth	3	10
5	**HOW U GET A RECORD DEAL** (Cold Chillin'/Reprise 40830)	Big Daddy Kane	4	6
6	**SLAM** (JMJ/Chaos/Columbia 74882	Onyx	7	4
7	**WHERE I'M FROM** (Pendulum/Elektra 64648)	Digable Planets	9	8
8	**TRIGGA GOTS NO HEART** (Jive 42136)	Spice 1	10	4
9	**CREWZ POP** (Eastwest 96068)	Da Youngsta'a	5	8
10	**PASSIN' ME BY** (Delicious Vinyl/Atlantic 98434)	Pharcyde	8	9
11	**DRE DAY**(Death Row/Interscope 53827)	Dr. Dre	11	3
12	**DEEPER** (Def Jam/Columbia 74737)	Boss	12	9
13	**IBWIN' WIT MY CREW/BONNIE & CLYDE** (EastWest 96054)	Yo Yo	20	2
14	**REIGN OF THE TEC** (Relativity 1194)	The Beatnuts	18	3
15	**WHAT'CH GONNA DO?** (Epic 74938)	Shabba Ranks/Queen Latifa	13	7
16	**WHOOMP! (THERE IT IS)** (Life/Bellmark 7900)	Tag Team	DEBUT	
17	**AIN'T NO CRIME** (Island/PLG 864 924	Positive K	19	3
18	**HITTIN' SWITCHES** (Uptown/MCA 54644)	Erick Sermon	28	2
19	**40 BELOW TROOPER/ALL I THINK..**(Warner Bros 40764)	Jungle Brothers	23	2
20	**TRUTHFUL** (Uptown/MCA 54593)	Heavy D.& The Boys	14	9
21	**ROLL WITH THE FLAVOR** (Flavor Unit/Epic 74897)	Flavor Unit MC's	15	11
22	**THE POSSE (SHOOT 'EM UP)** (A&M 0236)	Intelligent Hoodlum	16	6
23	**TONIGHTS THE NIGHT** (Def Jam/Chaos/Columbia 74958)	Redman	DEBUT	
24	**PEACE TREATY** (Eastwest 96098)	Kam	17	22
25	**HOW I'M COMIN'** (Def Jam/Columbia 74811)	L.L. Cool J	22	12
26	**BOUNCE TA' THIS**(Payday/London/PLG 857 086)	Showbiz & A.G.	1	5
27	**OFF & ON** (Mad Sounds/Motown 2199)	Trends Of Culture	25	10
28	**HIT IT FROM THE BACK**(4th & B'Way/Island 440567)	Mobb Deep	24	5
29	**I GET WRECKED** (Ruffhouse/Columbia 74857)	Tim Dog	26	12
30	**TYPICAL REASONS** (Columbia 74865)	Prince Markie Dee	27	13

ARTIST SPOTLIGHT

Funkdoobiest

By Pascale Lanfranchi

Band members (l-r) Tomahawk Funk, DJ Ralph M and Sondoobie

JOINING THE BLUNTBEAT HEMP culture movement that spawned House of Pain's fine malted lyrics and Cypress Hill's almighty blunted rhymes comes a fresh new crew known as Funkdoobiest. The latest members of the Soul Assassins' family, DJ Ralph M, the tribal funkster, Tomahawk Funk, the high plane drifter, and Sondoobie, the porno king, describe their music as strictly underground with good drum beats, fat horns and guitar licks. Says Sondoobie, "We're all about that four-letter word—funk. We are like the '90s version of the P-Funk all stars. Our sound is strictly old school. We call it the Pow Wow funk." Tomahawk Funk, a Manderson Reservation native is quick to add, "The Pow Wow Funk is that raw edge sound, you know, tribal funk on the cutting edge."

DJ Ralph M, who swings the tracks offering his "erotic tribal flavor," insists that, besides keeping the funk alive, the essence of the group resides in their refusal to compromise their music so they can "dispense the undecided funk" to the public.

Influenced by Funk Master George Glinton, this multi-cultural group shows serious concerns about the importance of remaining underground. "Being an underground act, we're totally dedicated to hip-hop. We are not even thinking now or in the future to experiment with other forms of music. We focus on the old-school flavor, that nostalgic hip-hop era," asserts the tribal funkster.

Funkdoobiest members theorize that rap music, over the past decade, has suffered a trauma. Sondoobie explains, "We want to restore hip-hop. Believe me, it has been raped and battered, and we are taking it to the rehab. We want it back now."

Another of the group's pet peeves is the fact that the contributions of Latinos to the hip-hop culture has largely been underrated. For DJ Ralph and Sondoobie, both of Hispanic descent, the time has come to claim what should have been acknowledged since the dawn of rap music. Apparently concerned with this issue Sondoobie declares, "It wasn't until recently that *The Source* [magazine] had Cypress Hill on their cover. The other [rap] rags don't really have, how should I say, non-white rappers on their cover. It's all about marketing, catering to the hip-hop nation and trying to get everybody thinking that rap is just a Black thing. Not to take anything from anybody, but over the years when everybody blew up, they never acknowledge the contributions the Latinos have made to hip-hop. We were there from jump street. We help perfect every aspect of hip-hop from the graffitti to the apparel, the lingo, the music and dancing. Now finally in 1993, the Latino rappers are starting to get their props. It's real sad it took that long. Funkdoobiest is here to squash all that."

Funkdoobiest's debut album, cleverly entitled *Which Doobie U B?* (Immortal/Epic), depicts the group's way of asking, "What type of individual are you?" Summing up the album's vibe, Sondoobie explains, "We are a multi-cultural group. We ask everybody just to be themselves. In our album we ain't talking about shooting or raping anybody, we don't try to do tricks with our tongue so that people don't understand it. We want to bring rap back to its original form. We're just like shepherds, we are on a mission to put rap back on the right path. We are all about live, raw talent, live and direct."

SC Gov Vetoes 'Sin Tax'

By M.R. Martinez

A PROPOSED ONE DOLLAR TAX on videos and recording rentals that contain depictions of nudity and/or sexual activity currently being considered by the South Carolina legislature was successfully attacked by the Recording Industry Assn. of America (RIAA). South Carolina Governor Carroll Campbell vetoed the line item in House Bill 3610 that dealt with the so-called "sin tax." The RIAA had put in overtime to defeat, which the Washington D.C.-based group contended runs counter to court precedence that holds that states cannot tax to curb freedom of speech.

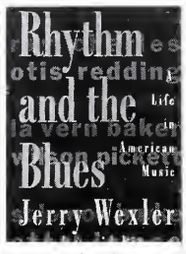
"By vetoing this measure, Governor Campbell took a courageous stand in support of freedom of expression in his state," RIAA president Jay Berman commented. "Recorded music, like motion pictures, is a form of free expression protected by the First Amendment under the U.S. Consitution." Berman warned that while the measure simply appeared to be a revenue-raising levy, that it simultaneously would have punished producers of "offensive" visual and audio product and is too broad and unconstitutional. It would have burdened small business owners and created enormous enforcement problems," Berman says, and could have ended up costing the state more money than it raised as its constitutionality was challenged.

The amendment, which easily passed the House, would have required creation of a "hit list" of film, video and recording titles that would have been subject to the levy. The RIAA contends that such a list would have led to self-imposed censorship by distributors and retailers who seek to avoid the levy and also the spectre of being considered purveyors of "adult" material. RIAA general counsel, David Leibowitz, said that historically, similiar efforts to implement such taxes have failed and that no tax has been levied based on the content of films, videos or sound recordings.

BOOK REVIEW

Rhythm and the Blues: A Life in American Music by Jerry Wexler and David Ritz

JERRY WEXLER ISN'T A HOUSEHOLD NAME, but it's doubtful there's a household his work hasn't been in at one time or another, unless perhaps that household has been without radio, record player, tape deck, CD or TV for the last 50 years.



Wexler, partnered with Ahmet Ertegun in Atlantic Records' heyday, is the record producer of record for such legends as Ray Charles, Aretha Franklin, Willie Nelson, Roberta Flack, Otis Redding, Wilson Pickett, and on and on. The list is almost endless, but they're all named and accompanied with fascinating stories of the discoveries, the pursuits, the signings, the moments of exhiliration/frustration and the recording sessions that produced some of the greatest sounds of all time in this 316-page book out of Alfred A. Knopf ($25).

Written with David Ritz, Wexler has set down his memories which serve as both an autobiography and a history of Atlantic Records and the genre or music the world has come to know as R&B, Rhythm & Blues, moniker which Wexler takes credit for coining. Told in first person, Wexler and Rice allow others such as former wives, family members and friends, musicians, business partners, to step in occasionally and give their version of what went down, which makes for a good balance to the project. Wexler, by his own admission, can be very abrasive and that sometimes comes across. But those who know him recognize the trait as impatience in the search for the best. There's a lot of ego there also, however, by his own admission and that too comes across.

The triumphs are told of with obvious pride, but he hasn't forgotten to look at the warts either. Those may not shout off the pages like the good times and the high points, but Wexler hasn't whitewashed himself either. Sometimes the reader has the feeling the author doesn't really want to deal with these things but, admirably he does so, and in so doing, the book and the man become real and believable, not one of those ho-hum, next-I-did-this tomes many showbiz memoirs often tend to drift into.

The enthusiasm Wexler has always had for his work comes off the pages with a happy and joyous force. And if he drops into the jargon of the recording studio while speaking of "grooves" and "hooks" and "licks" and other musical terms the general populace might not be able to understand (and which is never given in layman's terms) it is still a delight to read and to be taken back to different and warmly remembered earlier decades by that which always has the power to take *anyone* back—Music.

COUNTRY MUSIC

COUNTRY NEWS BOX

Emery Signs New TNN Contract

RALPH EMERY, host of TNN's *Nashville Now*, has been called "The Dick Clark of Country Music," and "The Johnny Carson of Cable Television." Watched by over 15 million cable television households each month, Emery has signed a new contract to develop and produce specials and series for TNN through his own production company, **Ralph Emery Television Productions**, it was announced June 16 by **David Hall**, vice president and general manager of TNN. "Through Ralph Emery Television Productions I'll be developing concert specials and series exclusively for TNN, something I've wanted to do for some time," says Emery. "I plan to do more in-depth interviews with artists along the lines of the *Ralph Emery: On The Record* specials I've done for TNN in the past. Also, my second book, *More Memories*, will be published in September, and I will be appearing nationally to promote it."

After 10 years of hosting more than 2,200 live *Nashville Now* telecasts, Emery says he's enjoyed the fans, the stars, and the people he's worked with everyday, but is ready to expand his relationship with TNN. As of October 15, 1993, Emery will no longer host *Nashville Now*. In his final week Monday, October 11 through Friday, October 15, Emery will host *Nashville Now* from Fiesta Texas, a country music theme park in San Antonio. TNN has begun conducting a search for a new host for *Nashville Now* and will announce its plans shortly. As for Emery's new projects, Ralph Emery Television Productions has already completed production of its first concert special featuring Lari White and Shenandoah. The pilot was taped recently at the Chevrolet/GEO Celebrity Theater in Opryland USA and will premiere on TNN this fall.

ABOUT THE FAIR—The Tennessee State Fairgrounds teemed with action during Fan Fair '93, held June 7-13. Over 24,000 country music fans enjoyed the sights and sounds of the 22nd annual event, chatting with their favorite entertainers as well as catching them live on stage. In addition to the fans, the Fair was attended by over 450 journalists, including representatives from VH-1, *Entertainment Tonight*, The Family Channel, CNN's *Showbiz Today*, and *Good Morning America*. Also in attendance were over 130 international media representatives. Fan Fair, sponsored by the Country Music Association and the Grand Ole Opry, once again had a major economic impact on Nashville, estimated at $8.442 million by the Nashville Convention & Visitors Bureau.

PICKIN' N' GRINNIN: Collin Raye and Mark Collie have a laugh onstage at the Bluebird Cafe during Collin's "thank you" to the songwriters of Nashville the week of Fan Fair. Mark co-wrote "Sadly Ever After" on Collin's debut.

MCA & MICKEY: MCA/Nashville entertained over 50 executives from their Uni Distribution sales force, featuring over three days of meetings, concerts and one-on-one visits with the label's artists. One highlight was the arrival of baseball legend Mickey Mantle, for a full day's visit with the group. Pictured (l-r) at a reception prior to MCA's Fan Fair show are: Walt Wilson, senior vice president of marketing, MCA/Nashville; Marty Stuart; Mark Collie; Mantle; Bill Monroe; Mark Chesnutt; and Tony Brown, president, MCA/Nashville.

SUCH 'A' BRIGHT FUTURE: Arista labelmates celebrate Fan Fair at a post-show party at Rainbow Key. Pictured (l-r) are: Kix Brooks, Ronnie Dunn, Gene Johnson, Michelle Wright, Dude Mowrey, Lee Roy Parnell, Brian Prout and Pam Tillis.

AT THE FAIR: Expression says it all as Patty Loveless is presented with a Tiffany's heart necklace by Sony Music president Roy Wunsch during Sony Unplugged, a Fan Fair-week guitar pull/cookout. The gift commemorates her #1 across-the-board smash, "Blame It On Your Heart."

PARTY PAD: Mercury/Nashville hosted a post-Fan Fair party for artists and staff at the home of label head Luke Lewis. Pictured (l-r) are: (Standing) PolyGram NY's Michael Kushner, Jeff Knight, PolyGram NY's Rand Hoffman and Tom Cyrana. (Sitting) Lewis, Mercury/Nashville's Harold Shedd, Toby Keith, PolyGram NY's Tom Bennett, John Brannen.

CASH BOX CHARTS

TOP 100 COUNTRY SINGLES

JULY 3, 1993

#1 SINGLE: Garth Brooks

TO WATCH: Doug Stone #28

HIGH DEBUT: Aaron Tippin #37

#1 INDIE: Judie Bell #61

			Total Weeks ▼ / Last Week ▼
1	THAT SUMMMER (Liberty 79736)(CD)	Garth Brooks	2 8
2	NO FUTURE IN THE PAST (MCA 54540)(CD)	Vince Gill	3 12
3	LOVE ON THE LOOSE, HEART ON THE RUN (MCA 54601)(CD)	McBride & the Ride	5 14
4	OH ME, OH MY, SWEET BABY (Arista 2464)(CD)	Diamond Rio	4 13
5	MONEY IN THE BANK (BNA 62507)(CD)	John Anderson	6 9
6	SOMEBODY ELSE'S MOON (Epic 74912)(CD)	Collin Raye	7 12
7	TELL ME ABOUT IT (Liberty 56985)(CD)	Tanya Tucker with Delbert McClinton	8 11
8	A BAD GOODBYE (RCA 62503)(CD)	Clint Black with Wynonna	9 7
9	THE HARD WAY (Columbia 74930)(CD)	Mary-Chapin Carpenter	13 11
10	AN OLD PAIR OF SHOES (Warner Brothers 18616)(CD)	Randy Travis	10 12
11	I GUESS YOU HAD TO BE THERE (BNA 62415)(CD)	Lorrie Morgan	11 12
12	WHEN DID YOU STOP LOVING ME (MCA 54642)(CD)	George Strait	14 9
13	CHATTAHOOCHEE (Arista 2560)(CD)	Alan Jackson	19 5
14	IT'S YOUR CALL (MCA 54496)(CD)	Reba McEntire	16 7
15	I WANNA TAKE CARE OF YOU (Liberty 54984)(CD)	Billy Dean	15 12
16	WE'LL BURN THAT BRIDGE (Arista 2563)(CD)	Brooks & Dunn	17 6
17	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK (Atlantic 82422)(CD)	Confederate Railroad	18 12
18	BLAME IT ON YOUR HEART (Epic 74906)(CD)	Patty Loveless	1 14
19	CLEOPATRA, QUEEN OF DENIAL (Arista 2552)(CD)	Pam Tillis	20 8
20	IT SURE IS MONDAY (MCA 54630)(CD)	Mark Chesnutt	21 6
21	HAUNTED HEART (Mercury 873)(CD)	Sammy Kershaw	22 8
22	CAN'T BREAK IT TO MY HEART (Atlantic 82483)(CD)	Tracy Lawrence	24 4
23	EVERY LITTLE THING (Giant 424499)(CD)	Carlene Carter	26 5
24	WE GOT THE LOVE (RCA 66049)(CD)	Restless Heart	25 6
25	WHAT MIGHT HAVE BEEN (Warner Brothers 6159)(CD)	Little Texas	29 5
26	RENO (BNA 62537)(CD)	Doug Supernaw	28 6
27	JANIE BAKER (RCA 66267)(CD)	Shenandoah	30 4
28	WHY DIDN'T I THINK OF THAT (Epic 77025)(CD)	Doug Stone	36 2
29	DOWN ON MY KNEES (MCA 54670)(CD)	Trisha Yearwood	33 3
30	TEXAS TATTOO (Epic 74991)(CD)	Gibson Miller Band	32 4
31	HOMETOWN HONEYMOON (RCA 62495)(CD)	Alabama	12 12
32	MAMA KNOWS THE HIGHWAY (Curb 1048)(CD)	Hal Ketchum	35 2
33	TROUBLE ON THE LINE (Curb 1043)(CD)	Sawyer Brown	23 14
34	SHAME SHAME SHAME SHAME (MCA 54668)(CD)	Mark Collie	37 4
35	EASIER SAID THAN DONE (Arista 2564)(CD)	Radney Foster	38 3
36	HONKY TONK ATTITUDE (Epic 74911)(CD)	Joe Diffie	27 14
37	WORKING MAN'S Ph.D (RCA 66251)(CD)	Aaron Tippin	DEBUT
38	HOLDIN' HEAVEN (MCA 54659)(CD)	Tracy Byrd	61 2
39	A COWBOY'S BORN WITH A BROKEN HEART (Curb 1038)(CD)	Boy Howdy	40 3
40	ALRIGHT ALREADY (RCA 62474)(CD)	Larry Stewart	34 17
41	STANDING ON THE EDGE (Step One 461)(CD)	Clinton Gregory	45 5
42	SHOULD'VE BEEN A COWBOY (Mercury 864342)(CD)	Toby Keith	31 18
43	IF YOU'RE NOT GONNA LOVE ME (Giant Cat.# N.A.)(CD)	Deborah Allen	39 10
44	A MIND OF HE OWN (Liberty 79654)(CD)	John Berry	46 4
45	I GOT A LOVE (Columbia 53198)(CD)	Matthews Wright & King	49 2
46	UNDER THIS OLD HAT (Liberty 79761)(CD)	Chris LeDoux	DEBUT
47	TELL ME WHY (MCA 54606)(CD)	Wynonna	42 12
48	HEY BABY (MCA 54607)(CD)	Marty Stuart	41 11
49	HEARTACHE (Liberty 56972)(CD)	Suzy Bogguss	44 14
50	LEAD ME NOT (RCA 66117)(CD)	Lari White	48 7

			Total Weeks ▼ / Last Week ▼
51	AIN'T BEEN A TRAIN THROUGH HERE IN YEARS (Curb 1045)(CD)	Rick Vincent	47 6
52	T.R.O.U.B.L.E. (Warner Brothers 18588)(CD)	Travis Tritt	43 14
53	HOT, COUNTRY AND SINGLE (Atlantic 82438)(CD)	Dean Dillon	51 5
54	DANCE WITH THE ONE THAT BROUGHT YOU (Mercury 923)(CD)	Shania Twain	DEBUT
55	IF I DIDN'T LOVE YOU (Arista 2578)(CD)	Steve Wariner	DEBUT
56	SEEDS (Mercury 876)(CD)	Kathy Mattea	53 6
57	IT MUST BE THE RAIN (MCA 54612)(CD)	Marty Brown	54 5
58	DADDY LAID THE BLUES ON ME (Epic 77044)(CD)	Bobby Cryner	DEBUT
59	WHATEVER WAY THE WIND BLOWS (MCA 54678)(CD)	Kelly Willis	DEBUT
60	LET ME BE GOOD TO YOU (Killer KCD104)(CD)	Scott Pennell	60 9
61	I CLOSE MY EYES (Kottage 0099)(CD)	Judie Bell	64 6
62	WALKIN' (Liberty 80033)(CD)	Cleve Francis	55 5
63	I CAN WRAP MY ARMS AROUND THE WORLD (CRC International Cat.# N.A.)(CD)	Narvel Felts	52 9
64	LIFETIME LOVE AFFAIR (Song-1 TCD0107)(CD)	Staci Johnson	70 4
65	HERE GOES NOTHING (BFE Cat.# N.A.)(CD)	Patty Miner	DEBUT
66	IT'S ALWAYS SOMETHING (Winchap Cat.# N.A.)(CD)	Sylvia Winters	56 9
67	TENDER MOMENT (Arista 2523)(CD)	Lee Roy Parnell	62 17
68	MORE WHERE THAT CAME FROM (Columbia 74954)(CD)	Dolly Parton	65 8
69	WHAT A WOMAN'S EYES SEE (Round Robin Cat.# N.A.)(CD)	Harlan Craig	73 4
70	AIN'T THAT LONELY YET (Reprise/Warner Bro. 18590)(CD)	Dwight Yoakam	50 16
71	FEEL RIGHT (Stargem SGEJ-002)(CD)	Ellis James	77 2
72	CINDERELLA GIRL (Treasure TR0100)(CD)	Monte Lee	76 4
73	SWEET LORI (Killer KCD6)(CD)	Johnny Eagle	75 4
74	I'M NOT OVER YOU (Belltune BT101)(CD)	Bobby Hood	78 4
75	RED WINE (WTM Cat.# N.A.)(CD)	Josiah	82 2
76	COME ON MR. LONELY (Stop Hunger MD101)(CD)	Michelle Danielle	80 3
77	I SAW ELVIS (Fraternity CDBC0001)(CD)	Billy Crain	81 3
78	SOMEDAY SOON (Seaside SCD93015)(CD)	Theron Sandy	63 8
79	PAPER OR PLASTIC (Alliance AR021)(CD)	Tom Cunningham	58 9
80	JUDY BELLE (Stargem Cat.# N.A.)(CD)	Doc Randolph	84 2
81	I LOVE THE WAY YOU LOVE ME (Atlantic 87371)(CD)	John Michael Montgomery	66 15
82	DIFFERENT DRUM (Starcut Cat.# N.A.)(CD)	Jamie Harper	86 2
83	FOOL TO FALL (Liberty 79635)(CD)	Pearl River	69 8
84	MADE FOR LOVIN' YOU (Epic 74885)(CD)	Doug Stone	71 18
85	HEARTS ARE GONNA ROLL (Curb 1039)(CD)	Hal Ketchum	67 19
86	SIX PACK AWAY (Playback 4510)(CD)	George Allison	68 10
87	SONS OF THE 60'S (ADC Cat.# N.A.)(CD)	James Younger	DEBUT
88	A MARRIED WOMAN'S EYES (Killer Cat.# N.A.)(CD)	Largent Brothers	DEBUT
89	IF YOU WANT A GOOD WOMAN (Interstate 40 Cat.# N.A.)(CD)	Ted's Boys	57 10
90	SHE (Alliance AR022)(CD)	L.D. Whitt	59 9
91	MAYBE YOU WERE THE ONE (Arista 2515)(CD)	Dude Mowrey	83 11
92	NEW WAY HOME (RCA 62499)(CD)	K.T. Oslin	89 8
93	A LITTLE BIT OF HER LOVE (RCA 62475)(CD)	Robert Ellis Orrall	90 14
94	IF I HAD A CHEATIN' HEART (Liberty 79632)(CD)	Ricky Lynn Gregg	92 17
95	GET IN LINE (Columbia 74913)(CD)	Larry Boone	94 8
96	HIGH ROLLIN' (Epic 74856)(CD)	Gibson Miller Band	91 19
97	TONIGHT I CLIMBED THE WALL (Arista 2514)(CD)	Alan Jackson	96 19
98	MY BLUE ANGEL (RCA 62430)(CD)	Aaron Tippin	97 21
99	DIXIEFRIED (Mercury 828)(CD)	Kentucky Headhunters	72 6
100	JUST AS I AM (Columbia 74896)(CD)	Ricky Van Shelton	74 15

COUNTRY SINGLES

COUNTRY SINGLES INDEX

AIN'T BEEN A TRAIN THROUGH HERE IN YEARS R. Vincent, S. Hill (Rio Zen, Longitude, Mike Curb Music, Bug Music, Me & My House, BMI) . . . 51
AIN'T THAT LONELY YET Kostas, J. House (Songs Of Polygram, Int'l/Seven Angels Music/Mad Woman Music, BMI) . . . 70
ALRIGHT ALREADY B. Hill, J.B. Rudd (Collins Court, ASCAP, J.B. Rudd, BMI) . . . 40
A BAD GOODBYE C. Black (Blackened Music, BMI) . . . 8
BLAME IT ON YOUR HEART H. Howard, Kostas (Harlan Howard, BMI, Sony Tree, Songs Of Polygram, Seven Angels, BMI) . . . 18
CAN'T BREAK IT TO MY HEART K. Roth, T. Lawrence, E. Clark, A. West (Loggy Bayou Music/Mike Dunn Music/JMV Publishing, ASCAP) . . . 22
CHATTAHOOCHEE A. Jackson, J. McBride (Mattie Ruth Musick, Seventh Son Music, Cross Keys Publishing Co., Sony Music Publishing, ASCAP) . . . 13
CLEOPATRA, QUEEN OF DENIAL P. Tillis, B. Dipiero, J. Buckingham (Sony Tree, Little Big Town, American Made, Duck House, BMI) . . . 19
COME ON MR. LONELY R. Metzgar (Aim High Music, ASCAP) . . . 76
A COWBOY'S BORN WITH A BROKEN HEART J. Steele, C. Farren (Farrenuff Music/Full Keel Music/Curb Songs, ASCAP, Farren-Curtis Music/Mike Curb Music, BMI) . . . 39
DADDY LAID THE BLUES ON ME B. Cryner (Ensign Music Corp., Miss Scarlett Music, Lonesome Dove Music, BMI) . . . 58
DANCE WITH THE ONE THAT BROUGHT YOU S. Hogin, G. Peters (Sony Tree, WB Music Corp., BMI/ASCAP) . . . 54
DIFFERENT DRUM M. Nesmith (Screen Gems, EMI Music, BMI) . . . 82
DIXIE FRIED C. Perkins, H. Griffin (Carl Perkins Music, Hi Lo Music, BMI) . . . 99
DOWN ON MY KNEES B. N. Chapman (BMG Songs, ASCAP) . . . 29
EASIER SAID THAN DONE R. Foster (Polygram International Publishing/St. Julien Music, ASCAP, Mighty Nice Music, BMI) . . . 35
EVERY LITTLE THING C. Carter, Al Anderson (Cross Keys Pub., Tortured Artist Tunes, Bash Music, This Big Music, ASCAP) . . . 23
FEEL RIGHT L. Brown (BMI) . . . 71
FOOL TO FALL W. Newton, L. Stewart (Warner-Tamerlane, Writers House, Larry Stewart, BMI) . . . 83
GET IN LINE L. Boone, C. Waters, T. Shapiro (Sony Cross Keys, ASCAP, Great Cumberland, Diamond Struck, BMI) . . . 95
THE HARD WAY M.C. Carpenter (EMI April, ASCAP, Getarealjob, ASCAP) . . . 9
HAUNTED HEART B. Brock, K. Williams (Acuff-Rose, BMI, Sony Cross Keys, ASCAP) . . . 21
HEARTACHE L. George, I. Ulz (Naked Snake, ASCAP) . . . 49
HEARTS ARE GONNA ROLL H. Ketchum, R. Scaife (Foreshadow, Songs Of Polygram, Virgin Timber, BMI) . . . 85
HERE GOES NOTHING J. Collins, Michael P. Heeney (BMG Songs, ASCAP/Songs of Polygram International, Bantry Bay Music, BMI) . . . 65
HEY BABY M. Stuart, P. Kennerly (Songs Of Polygram, Irving, Littlemarch, BMI) . . . 48
HIGH ROLLIN' D. Gibson, B. Miller (Nocturnal Eclipse, Union County, BMI, BrahmSongs & Careers, BMG, BMI) . . . 96
HOLDIN' HEAVEN B. Kenner, T. McHugh (Tom Collins Music, Music Corp. Of America, BMI) . . . 38
HOMETOWN HONEYMOON J. Leo, J. Photoglo (Warner-Elektra-Asylum, BMI, Mopage, BMI, After Berger, Patrix Janus, ASCAP, WB, ASCAP) . . . 31
HONKY TONK ATTITUDE J. Diffie, L. Bogan (Sony Tree, Songwriters Ink, Regular Joe, BMI) . . . 36
HOT COUNTRY & SINGLE D. Dillon, J. Northrup (Acuff-Rose Music, BMI, Milene Music, ASCAP) . . . 53
IF I DIDN'T LOVE YOU (N/A) . . . 55
IF I HAD A CHEATIN' HEART W. Holyfield, A. Turney (Polygram Int'l, ASCAP, Songs Of Polygram, BMI) . . . 94
IF YOU'RE NOT GONNA LOVE ME D. Allen, R. Van Hoy, M. Collie (Posey, BMI, Royzboy, BMI, BMG, ASCAP, Judy Judy Judy, ASCAP) . . . 43
IF YOU WANT A GOOD MAN J.T. Forystek, J.R. Forystek (Watchesgro Music) . . . 89
I CAN WRAP MY ARMS AROUND THE WORLD J. Keene, C. Isbell (Lincoln Road Music, BMI) . . . 63
I CLOSE MY EYES J. Bell (Judie Bell Publishing, BMI) . . . 61
I GOT A LOVE J. Leap (Harlan Howard Songs, BMI) . . . 45
I GUESS YOU HAD TO BE THERE J. Robbin, B. Cloyd (Ten Ten, ASCAP) . . . 11
I LOVE THE WAY YOU LOVE ME V. Shaw, C. Cannon (Gary Morris, ASCAP, Taste Auction, BMI) . . . 81
I'M NOT OVER YOU (N/A) . . . 74
I SAW ELVIS B. Crain (Billy & Lena's, BMI) . . . 77
IT MUST BE THE RAIN M. Brown (Maceo Misfits Music, Music Corporation of America, Inc., BMI) . . . 57
IT SURE IS MONDAY D. Linde (EMI Blackwood, Linde Manor, BMI) . . . 20
IT'S ALWAYS SOMETHING S. Winters (Winchap Music, BMI) . . . 60
IT'S YOUR CALL L. Hengber, S. Harrington-Burkhart, B. Burch (Starstruck Writers Group, ASCAP, Burch Brothers Music, BMI) . . . 14
I WANNA TAKE CARE OF YOU B. Dean, J.K. Jones (EMI Blackwood, BMI, Jechol, ASCAP, EMI April, ASCAP) . . . 15
JANIE BAKER D. Linde (EMI Blackwood Music/Linde Manor Publishing, BMI) . . . 27
JUDY BELLE R. Howes (Uplift Publishing Co., BMI) . . . 80
JUST AS I AM L. Boone, P. Nelson (Sony Tree, BMI, Sony Cross Keys, ASCAP) . . . 100
LEAD ME NOT L. White (Straight Lace Music, Sis N' Bro Music, LaSongs Publishing, Swell Kid Music, ASCAP) . . . 50
LET ME BE GOOD TO YOU T. Dee T. Hamilton (Little Bill Music, BMI) . . . 60
LIFETIME LOVE AFFAIR W. McRorie (Willis Music Group, BMI) . . . 64
A LITTLE BIT OF HER LOVE R.E. Orrall, L. Wilson (EMI April, ASCAP, JKids, Zomba, ASCAP) . . . 83
LOVE ON THE LOOSE HEART ON THE RUN Kostas, A.L. Graham (Songs Of Polygram, Millhouse, BMI) . . . 3
MADE FOR LOVIN' YOU C. Putman, C. Throckmorton (Sony Tree, BMI) . . . 84
MAMA KNOWS THE HIGHWAY P. Wasner, C.J. Quarto (Uncle Pete Music, Foreshadow Songs, BMI) . . . 32
A MARRIED WOMAN'S EYES (N/A) . . . 88
MAYBE YOU WERE THE ONE H. Moore, R. Landis (Lee Greenwood, Big Muddy, Spatz, BMI) . . . 91
A MIND OF HER OWN C. Jones, J. Berry (Great Cumberland Music, Diamond Struck Music, Kicking Bird Music, Inc., BMI) . . . 44
MONEY IN THE BANK B. Jarrard, B. Dipiero, M. Sanders (MCA Music Publishing, Alabama Band Music, ASCAP, Little Big Town, American Made Music, BMI) . . . 5
MORE WHERE THAT CAME FROM D. Parton (Velvet Apple, BMI) . . . 68
MY BLUE ANGEL A. Tippin, K. Williams, K. Douglas (Acuff-Rose, BMI, Sony Cross Keys, ASCAP, BMG Songs, ASCAP, Micky Hitler, ASCAP) . . . 99
NEW WAY HOME K.T. Oslin (Madzu, SESAC) . . . 92
NO FUTURE IN THE PAST V. Gill, C. Jackson (Benefit, Famous, Too Strong, BMI) . . . 2
AN OLD PAIR OF SHOES J. Foster, A. Masters, J. Morris (WB, ASCAP, Tapper, ASCAP, On The Wall, Great Galen, BMI) . . . 10
OH ME OH MY SWEET BABY M. Garvin, T. Shapiro (Sony Tree, BMI, Terrace, ASCAP) . . . 4
PAPER OR PLASTIC L.D. Whitt (Forgotten Songs, BMI) . . . 79
RED WINE J.C. Weaver, J. Brown (Wild Turkey Music, BMI) . . . 75
RENO D. Supernaw, K. King, A. Huff, J. White, T. Buckley, J. Delson, D. Crider (Supernaw Music, ASCAP) . . . 26
SEEDS P. Alger, R. Murphy (Bait & Beer, Forerunner, Howlin' Hits, Murfreezongs, ASCAP) . . . 56
SHAME SHAME SHAME SHAME M. Collie, J. Leap (BMG Songs, Judy Judy Judy Music, Harlan Howard Songs, BMI/ASCAP) . . . 34
SHE L.D. Whitt (Forgotten Songs, BMI) . . . 90
SHOULD'VE BEEN A COWBOY T. Keith (Songs Of Polygram, Tokeko Tunes, BMI) . . . 42
SIX PACK AWAY (N/A) . . . 86
SOMEDAY SOON T. Sandy (Creekside Music, BMI) . . . 78
SONS OF THE 60'S J. Williams (Our Childs Music, Hand Over Fist, BMI) . . . 87
STANDING ON THE EDGE T. Seals, J.P. Pennington (WB Music Corp, East 64th Music, ASCAP, Pacific Island Pub., BMI) . . . 41
SWEET LORI (N/A) . . . 73
TELL ME ABOUT IT B. Labounty, P. McLaughlin (Warner-Tamerlane, Top Down, Corn Country, BMI) 7
TELL ME WHY K. Bonoff (Seagrape Music, BMI) . . . 47
TENDER MOMENT L.R. Parnell, R.M. Bourke, C. Moore (Polygram International Publishing, R-BAR-P Music Company, New Songs De Burgo, Mama Guitar Music, ASCAP) . . . 67
TEXAS TATTOO D. Gibson, B. Miller (Nocturnal Eclipse Music, Union County Music, BrahmSongs, Careers-BMG Music Pub., BMI) . . . 30
THAT SUMMER P. Alger, S. Mahl, G. Brooks (Bait And Beer, Forerunner, Major Bob, No Fences, ASCAP) . . . 1
TONIGHT I CLIMBED THE WALL A. Jackson (Seventh Son, Mattie Ruth Musick, ASCAP) . . . 97
TROUBLE J. Chesnutt (Sony Tree, BMI) . . . 52
TROUBLE ON THE LINE M.A. Miller, B. Shore (Zoo II, ASCAP, Club Zoo, BMI) . . . 33
UNDER THIS OLD HAT M. Anthony, L. Cordle (BMG Songs, Jack & Bill Music, Amanda-Lin Music, Polygram Intn'l Pub., ASCAP) . . . 46
WALKIN' W. Robinson, T. Nichols (Maypop Music, Hannah's Eyes Music, Bro' N' Sis Music, BMI) . . . 62
WE'LL BURN THAT BRIDGE R. Dunn, D. Cook (Tree, BMI) . . . 16
WE GOT THE LOVE S. Bogard, R. Giles (WB Music Corp, Rancho Bogardo, ASCAP, Great Cumberland, Diamond Struck, Patenrick, BMI) . . . 24
WHAT A WOMAN'S EYES SEE B.J. Brown, T. Shellet (Ted Shellit Music, BMI) . . . 69
WHATEVER WAY THE WIND BLOWS M. Crenshaw (Murder By Television, ASCAP) . . . 59
WHAT MADE YOU SAY THAT T. Haselden, S. Munsey Jr. (Millhouse, Polygram, BMI) . . . 99
WHAT MIGHT HAVE BEEN P. Howell, D. O'Brien, B. Seals (Square West Music, Howlin' Hits Music, ASCAP) . . . 25
WHEN DID YOU STOP LOVING ME M. Holmes, D. Keys (Acuff-Rose, BMI) . . . 12
WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK S. Clark, J. Maorae (Music City, EMI April, ASCAP) . . . 17
WHY DIDN'T I THINK OF THAT B. McDill, P. Harrison (Polygram Int'nl Pub, Ranger Bob Music, ASCAP, Unichappell Music, BMI) . . . 28
WORKING MAN'S PH.D A. Tippin, P. Douglas, B. Boyd (Acuff-Rose Music, Careers BMG Music Publishing Co., BMI/BMG Songs, Mickey Hitler Music, ASCAP . . . 37

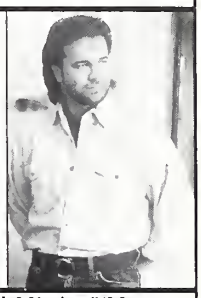
REVIEWS *by Brad Hogue*

■ **BILLY RAY CYRUS:** "In The Heart Of A Woman" (Mercury CDP 934)

Well, it's been over a year since "Achy Breaky Heart" put Flatwoods, KY on the map, and considering his fan base, Billy Ray Cyrus should be right at home "In The Heart Of A Woman." It's the first single from his eagerly awaited sophomore album, *It Won't Be The Last*. An upbeat hook and the Cyrus name should make it a big hit for the fortunate writers Keith Hinton and Brett Cartwright. Joe Scaife and Jim Cotton produced the track.

■ **RICKY LYNN GREGG:** "Can You Feel It" (Liberty C2-80135)

The second single from his self-titled Liberty debut, "Can You Feel It" is another lively, danceable swinger from Longview, Texas' diamond-in-the-rough, Ricky Lynn Gregg. Complete with just-right production from Chuck Howard, the country rocker blends bluegrass-quality harmonies with engaging fiddle strokes that should indeed be welcomed by the country's radio. Gregg co-wrote the tune with Don Sampson.



■ **LARRY STEWART:** "I'll Cry Tomorrow" (RCA 07863-66210-2/4)

Even as a solo artist, Larry Stewart's heart is still restless, as evidenced by his latest single, "I'll Cry Tomorrow," which peers into the procrastination of denying heartbreak. Written by Steve Bogard and Rick Giles with Scott Hendricks and Stewart co-producing, the song is a quality mix of steel tradition and '70s pop just right for radio. It's the second single from his RCA solo debut, *Down The Road*.

■ **TOBY KEITH:** "He Ain't Worth Missing" (Mercury CDP 918)

With an across-the-board #1 smash under his belt, this Mercury newcomer's tenure as a new face is limited. The second single, "He Ain't Worth Missing," offers further evidence Toby Keith is here to stay both as a writer and performer. Another "somebody-done-me-wrong, I-need-a-shoulder-to-cry-on" song that's been primed for power by the Triple Play promotion, it might not hit #1, but it's certainly a top contender. Nelson Larkin and Harold Shedd twisted knobs on this one.

PICK OF THE WEEK

■ **DWIGHT YOAKAM:** "A Thousand Miles From Nowhere" (Reprise/Warner Bros. 6057)

Already cutting solid inroads in the adult alternative market, "A Thousand Miles From Nowhere" serves as an epic tip-of-the-hat to Yoakam's folk-rock influences. With whining mourns and precision minor chords, the tune is a solid link to the past masters of loneliness. Jimmie Rodgers and Hank Williams would have been proud of such an enviable display of sorrow. From the smash album, *This Time*, Pete Anderson produces.

COUNTRY ALBUMS

TOP 75 COUNTRY ALBUMS

CASH BOX • JULY 3, 1993

The square bullet indicates strong upward chart movemnt
(G) = Gold (RIAA) Certified (P) = Platinum (RIAA) Certified

Last Week ▼ Total Weeks ▼

#1 ALBUM
Dwight Yoakam

TO WATCH:
Wynonna

1	**THIS TIME** (Reprise/Warner Bros. 45241-2)(G)	Dwight Yoakam	1	13
2	**TELL ME WHY** (Curb/MCA 10822)	Wynonna Judd	2	5
3	**LIFE'S A DANCE** (Atlantic 82420)(G)	John Michael Montgomery	3	18
4	**HARD WORKIN' MAN** (Arista 18716)(P)	Brooks & Dunn	4	17
5	**PURE COUNTRY (Original Motion Picture Soundtrack)** (MCA 10651)(P2)	George Strait	5	36
6	**COME ON COME ON** (Columbia 48881)(P)	Mary-Chapin Carpenter	6	47
7	**IT'S YOUR CALL** (MCA 10673)(P)	Reba McEntire	7	24
8	**ALIBIS** (Atlantic 82483)(G)	Tracy Lawrence	8	14
9	**ONLY WHAT I FEEL** (Epic 53236)	Patty Loveless	9	8
10	**SLOW DANCIN' WITH THE MOON** (Columbia 53199)(G)	Dolly Parton	10	16
11	**t-r-o-u-b-l-e** (Warner Bros. 45048)(P)	Travis Tritt	11	42
12	**READ BETWEEN THE LINES** (RCA 61129)(G)	Aaron Tippin	12	67
13	**SOME GAVE ALL** (Mercury 3145)(P7)	Billy Ray Cyrus	13	54
14	**THE CHASE** (Liberty 98743)(P5)	Garth Brooks	14	38
15	**TOBY KEITH** (Polygram 514421)	Toby Keith	15	7
16	**GREATEST HITS 1990-1992** (Liberty 81367)	Tanya Tucker	16	7
17	**ACROSS THE BORDERLINE** (Columbia 52752)	Willie Nelson	17	12
18	**HONKY TONK ATTITUDE** (Columbia 530021)	Joe Diffie	18	7
19	**SONGS FROM AN AGING SEX BOMB** (RCA 56227)	K.T. Oslin	19	7
20	**A LOT ABOUT LIVIN' AND A LITTLE 'BOUT LOVE** (Arista 18711)(P)	Alan Jackson	20	34
21	**I STILL BELIEVE IN YOU** (MCA 10630)(P)	Vince Gill	21	39
22	**WATCH ME** (BNA 66047)(G)	Lorrie Morgan	22	33
23	**WYNONNA** (Curb/MCA 10529)(P2)	Wynonna Judd	23	62
24	**TRACY BYRD** (MCA-MCAD 10649)	Tracy Byrd	24	7
25	**BIG TIME** (Warner Bros. 45276)	Little Texas	25	4
26	**AMERICAN PRIDE** (RCA 66044)(G)	Alabama	26	42
27	**HAUNTED HEART** (Mercury 14332)	Sammy Kershaw	27	14
28	**OTHER VOICES, OTHER ROOMS** (Elektra 61464)	Nanci Griffith	28	14
29	**BRAND NEW MAN** (Arista 18658)(P2)	Brooks & Dunn	29	92
30	**FROM THE HEART** (Epic 45303)	Doug Stone	30	42
31	**CAN'T RUN FROM YOURSELF** (Liberty 98987)(G)	Tanya Tucker	31	34
32	**HOMEWARD LOOKING ANGEL** (Arista 18649)(G)	Pam Tillis	32	35
33	**RICKY LYNN GREGG** (Liberty 30135)	Ricky Lynn Gregg	33	7
34	**SEMINOLE WIND** (BNA 61029)(P)	John Anderson	34	70
35	**CONFEDERATE RAILROAD** (Atlantic 82335)(G)	Confederate Railroad	35	19
36	**NO FENCES** (Liberty 93866)(P10)	Garth Brooks	36	142
37	**GREATEST HITS** (MCA 10653)	Patty Loveless	37	3
38	**BIG IRON HORSES** (RCA 66049)	Restless Heart	38	26
39	**THE HARD WAY** (RCA 66003)(P)	Clint Black	39	46
40	**THE WHEEL** (Columbia 52729)	Rosanne Cash	40	14
41	**LEAD ME NOT** (RCA 66117)	Lari White	41	6
42	**HEARTS IN ARMOR** (MCA 10641)(P)	Trisha Yearwood	42	37
43	**ROPIN' THE WIND** (Liberty 96330)(P9)	Garth Brooks	43	87
44	**CAFE ON THE CORNER** (Curb/Capitol 77574)	Sawyer Brown	44	40
45	**LONESOME STANDARD TIME** (Mercury 512567)	Kathy Mattea	45	10
46	**GARTH BROOKS** (Liberty 90897)(P4)	Garth Brooks	46	198
47	**VOICES IN THE WIND** (Liberty 98585)	Suzy Bogguss	47	30
48	**FIRE IN THE DARK** (SBK/Liberty 98947)	Billy Dean	48	20
49	**LONGNECKS AND SHORT STORIES** (MCA 10530)(G)	Mark Chesnutt	49	58
50	**DOWN THE ROAD** (RCA 66210)	Larry Stewart	50	6
51	**GREATEST HITS II** (Warner Bros. 45045)(G)	Randy Travis	51	35
52	**HURRY SUNDOWN** (MCA 10787)	McBride & The Ride	52	6
53	**WHATCHA GONNA DO WITH A COWBOY** (Liberty 98818)(G)	Chris LeDoux	53	44
54	**IT'S ALL ABOUT TO CHANGE** (Warner Bros. 26589)(P)	Travis Tritt	54	2
55	**INGENUE** (Sire/Warner Bros. 26840)	k.d. lang	55	16
56	**IN THIS LIFE** (Epic 48983)(G)	Collin Raye	56	40
57	**DON'T ROCK THE JUKEBOX** (Arista 8681)(P2)	Alan Jackson	57	106
58	**DEL RIO, TEXAS 1959** (Arista 18713)	Radney Foster	58	36
59	**THIS ONE'S GONNA HURT YOU** (MCA 10596)(G)	Marty Stuart	59	47
60	**RAVE ON** (Mercury 512568)	Kentucky HeadHunters	60	15
61	**ALL I CAN BE** (Epic 47468)(G)	Collin Raye	61	4
62	**OUT OF LEFT FIELD** (Curb/Capricorn 45225)	Hank Williams, Jr.	62	13
63	**DIAMOND RIO** (Arista 8673)(P)	Diamond Rio	63	104
64	**GREATEST HITS PLUS** (Columbia 52753)(G)	Ricky Van Shelton	64	41
65	**AMERICA, I BELIEVE IN YOU** (Liberty 80477)	Charlie Daniels Band	65	7
66	**WHERE THERE'S SMOKE** (Columbia 52980)	Gibson/Miller Band	67	17
67	**GREATEST HITS VOLUME I** (Warner Bros. 45044)(G)	Randy Travis	68	37
68	**HONEYMOON IN VEGAS (Original Motion Picture Soundtrack)** (Epic 52845)(G)	Various Artists	69	38
69	**DELTA DREAMLAND** (Giant/Warner Bros. 24485)	Deborah Allen	70	10
70	**FOR MY BROKEN HEART** (MCA 10400)(P2)	Reba McEntire	71	84
71	**SURE LOVE** (Curb 77581)	Hal Ketchum	72	36
72	**MARK COLLIE** (MCA 10658)	Mark Collie	73	18
73	**POCKET FULL OF GOLD** (MCA 10140)	Vince Gill	74	114
74	**FLYING COLORS** (RCA 66090)	Robert Ellis Orrall	75	14
75	**INTO THE TWANGY FIRST CENTURY** (MCA 10727)	Run C&W	DEBUT	

REVIEWS *by Brad Hogue*

■ **CLINTON GREGORY:** *Master Of Illusion* (Step One SOR-0075)

The fiddlin' butterfly has emerged! Step One Records has developed Clinton Gregory for quite some time now, and *Master Of Illusion* should put any remaining doubts to rest. Gregory is here to stay! A more diverse album than last year's *Freeborn Man*, *Master Of Illusion* reveals a thoughtful artist with highly authentic interpretations at work. Select cuts include the lead single, "Standing On The Edge Of Love," the abstract sadness of "If I Were A Painting," the rollicking Nashville anthem "Rocking The Country," and the reggae-tinged soul-searching of "Somewhere Beyond Nowhere." Producer Ray Pennington handled the board duties brilliantly. Good stuff!

■ **SHENANDOAH:** *Under The Kudzu* (RCA RADV-66267-2)

Anticipation for the release of this album is well-deserved. *Under The Kudzu* does the trick for the guys with excellent production from Brooks & Dunn producer Don Cook. It marks their return to a rawer, grittier sound, reminiscent of the award-winning B&D *Brand New Man* album. Select cuts include the first hit single, "Janie Baker's Love Slave," the trite "If Bubba Can Dance," the title cut, and the heartfelt "I'll Go Down Loving You." Excellent harmony work and superior playing ties the album up tightly.

■ **DEAN DILLON:** *Hot, Country, and Single* (Atlantic 82438-2)

Some say this is the guy that made George Strait a star. A hit songwriter for years, this time it's Dean Dillon's turn to try his luck at recording. Produced by Garth Fundis, the 10-cut collection of Dillon originals leans toward tradition to prove its points well, and employs some of the hottest players in town. The lead single and title cut is currently seeing some airplay, with lots left for future release. Standout cuts include the title cut, "Old News," "Holed Up In Some Honky Tonk," and "Some Days It Takes All Night."

■ **BILLY RAY CYRUS:** *It Won't Be The Last* (Mercury 314-514 758-2)

Big product! With a 90-minute, nationwide CD radio special serving as the launch pad for Billy Ray Cyrus' new album, *It Won't Be The Last*, this one is sure to move some units. A much better musical offering than *Some Gave All*, this second of many albums from the Kentucky native might even get the critics off his back for a while. Critics aside, radio is the real power broker here, and if those request lines keep ringing, Cyrus is sure to stay on top for a while. Producers Joe Scaife and Jim Cotton are the knob-gods for this album, and don't forget to check out the Don Von Tress tunes.

PICK OF THE WEEK

■ **WYNONNA JUDD:** *Tell Me Why* (Curb/MCA MCAD-10822)

HOT! HOT! HOT! The second album from Miss Judd, *Tell Me Why* shows Wy has claimed a style all her own, even if she does secretly want to be Bonnie Raitt. The Karla Bonoff-penned lead single and title cut, "Tell Me Why," is already a smash on country radio, with another excellently eclectic cut from the album, "Father Sun" currently seeing airplay in alternative markets. There's not a slow spot on the entire album, which proves once and for all that Wynonna is an artist without rival in every sense of the word. In addition to "Tell Me Why" and "Father Sun," standout cuts include the grit and gravel of "Rock Bottom," the down-on-my-knees plea of "Is It Over Yet," and the kiss-off blues of mother Naomi's tune, "That Was Yesterday." Production from Tony Brown and Don Potter is tops. All hail the queen!

COUNTRY MUSIC

Cash Box COUNTRY RADIO

By Joseph Stanley

HIGH DEBUTS

1. AARON TIPPIN—"Workin' Man's PhD."—(RCA)—#37
2. CHRIS LEDOUX—"Under This Old Hat"—(Liberty)—#46

MOST ACTIVE

1. DOUG STONE—"Why Didn't I Think Of That"—(Epic)—#28
2. ALAN JACKSON—"Chattahoochee"—(Arista)—#13

POWERFUL ON THE PLAYLIST—The same midsummer lethargy that makes me want to stay deckchair-bound with a cool beverage close at hand seems to have struck the *Cash Box* Top 100 Country Singles chart. On the other hand, it could be that there is just so much great music on the airwaves right now there's no single superstar to rocket skyward ahead of the rest. Whatever the case may be, the result is clear: only two songs moved more than four notches up the chart this week. The movers were **Doug Stone** with "Why Didn't I Think Of That," up eight notches to #28, and **Alan Jackson** moves "Chattahoochee" up six to #13.

RADIO NEWSBILLY RAY RADIO SPECIAL—In yet another unprecedented move, Mercury Nashville, in association with Tim Riley & Associates, is offering a 90-minute CD radio special about Billy Ray Cyrus' new album, and *It Won't Be The Last*, with all commmercial slots open. The special will include all of the album cuts along with an intimate interview with Cyrus telling the stories behind the songs and sharing his thoughts and feelings. This is the first time ever a special featuring a star of Cyrus' magnitude has ever been offered without pre-sold national or syndicated commercial spots. In addition to U.S. airplay, the show will reach a potential 300 million listeners worldwide via the Armed Forces Radio Network, Voice of America and BBC 2.

LOOKING AHEAD

(Listed are major label single releases which have not yet debuted on the Top 100 Country Singles Chart, but are receiving reports.)

1. DWIGHT YOAKAM—"A Thousand Miles From Nowhere" (Reprise/Warner Bros.)
2. ANDY CHILDS—"I Wouldn't Know" (RCA)
3. CHARLIE DANIELS—"All Night Long" (Liberty)
4. LISA STEWART—"Under The Light Of The Texaco" (BNA)
5. SKIP EWING—"Grandma's Garden" (Liberty)

CMT Top Ten Video Countdown

1. **John Anderson** . . . . . **Money In The BanK (BNA)**
2. **Lorrie Morgan** . . . . . **I Guess You Had To Be There (BNA)**
3. **Clint Black w/Wynonna** . . . . . **A Bad Goodbye (RCA)**
4. **Patty Loveless** . . . . . **Blame It On Your Heart (Epic)**
5. **Reba McEntire** . . . . . **It's Your Call (MCA)**
6. **Alan Jackson** . . . . . **Chattahoochee (Arista)**
7. **Confederate Railroad** . . **When You Leave That Way (Atlantic)**
8. **Randy Travis** . . . . . **An Old Pair Of Shoes (Warner Bros.)**
9. **Pam Tillis** . . . . . **Cleopatra, Queen Of Denial (Arista)**
10. **Mark Chesnutt** . . . . . **It Sure Is Monday (MCA)**

—Compliments of CMT video countdown, week ending June 23, 1993.

INDUSTRY PROFILE

Paul Loveless' CDX Service

By Brad Hogue

ONE OF THE MANY ADVANTAGES of radio stations reporting to *Cash Box* is receiving Paul Loveless' CDX Singles Service. No, it's of little use if you're looking for the perfect date, but if you're in radio looking for the perfect way to play today's hottest country music, then CDX is a first-class ticket to ride.

The first CDX compilation shipped to country radio on March 11, 1991. It provides not only the music to today's country singles, but also publishing, songwriting, and other necessary information. Since then, Loveless' CDX service has expanded to accommodate all 170 of *Cash Box*'s reporting stations, in addition to over 2,300 small, medium, and large market stations not reporting to *Radio & Records*, *Gavin* or *Billboard*. It is a free service to country radio financed by participating record labels.

"Our primary goal," says Loveless, who served for nine years as vice-president of promotions for Capitol/Nashville before leaving to spearhead CDX, "is to service everyone playing country music. It's a win situation for everyone involved." Specifically, CDX eliminates the consumption of over 23,000 pieces of plastic each week, saves label promotions personnel tons of phone calls, and more feasibly utilizes the much-needed storage space available at radio stations which are serviced. With 26 issues per year, plus a Christmas issue, Loveless' CDX service provides the most comprehensive collection of current country singles available today on a compilation series.

Expediency? CDX usually arrives at radio within days of the suggested add date. Loveless and his staff maintain constant communications with record labels as well as radio stations, with a great deal of time reserved for re-servicing stations with the needed product. "There's always the infamous 'weekend-jock' who lost or misplaced a disc or two," says Loveless jovially. As far as growth potential goes, CDX is fully capable of expanding commensurate with country radio.

"We work with a New York advertising agency which closely monitors the changing formats of radio," explains Loveless in closing. "As soon as a station starts playing country music, we're notified immediately and begin servicing that station with CDX." Stations requiring more information should call CDX at (615) 321-0800.

Cash Box COUNTRY INDIE

By Joseph Stanley

INDIE CHART ACTION—Leading the *Cash Box* independents this week is **Judie Bell** on the **Kottage** label with "I Close My Eyes," up three this week to #61. The big mover this week is **Song-1's Staci Johnson**. "Lifetime Love Affair" takes a six- notch leap to #64. Rounding out the indie leaders this week is **Patti Minor** on the **BFE** label. She debuts at #65 with "Here Goes Nothing."

INDIE NEWS BRIEFS—**The Nashville Entertainment Association** has announced the finalists for **Music City Music 1993** as well as this year's corporate sponsors of the annual event. **The Nashville Network**, **Country Music Television**, and **Laredo Boots** will be the sponsors again this year as **WSM-AM & FM** present the showcase at Nashville's **328 Performance Hall**. Local artists on the bill will be **Cayenne**, **George Hamilton V**, **Shara Johnson**, **Sandy Knox**, **Karen Staley** and **Ron Wallace**. From Ocala, FL will be **Chad Brock**. **Maura Fogarty** will be coming in from Queens, NY. **Montana Rose** will come from Bozeman, MT. From Nettleton, MS will be the **Paul Thorn Band**, and from Hays, KS, will be the **Selby Brothers**. Music City Music was established by the NEA to serve talent seekers and unsigned country artists from around the world. **Joy White**, now with Sony Records, was part of 1991's showcase and **Pearl River**, now with Liberty, was one of last year's featured acts. The show will be open to the public. For more info contact **Libby Beeson** at the Nashville Entertainment Association at (615) 327-4308.

SONGMANIA BEGINS SECOND SEASON—The Songwriter's Guild Of America's highly successful **Songmania** spoof of the traditional "Writer's Night" will return to the **Boardwalk Cafe** in Nashville on Tuesday, July 6 at 7:30 p.m. This free show gives contestants the chance to vie for the honors of Best Song and Best Excuse for songs that don't win. For more info call **Debbie McClure** at (615) 329-1782.

ROUNDER GRABS FOUR INDIES—At the National Association of Independent Record Distributors convention in Washington last week four Rounder artists received Indie awards. The winners were: **Alison Krauss** for "Every Time You Say Goodbye"; **Iris Dement**, for her debut album, *Infamous Angel*; **Tish Hinojosa** won in the Folk category; **Otis Clay**'s debut album on Rounder picked up the award in the R&B category. Congrats to Rounder and these winners.

Patti Miner in the studio with (l-r) Don Howard, Ken Woods, Billy Joe Burnette and Chip Young.

INDIE SPOTLIGHT

Mary Karlzen

COMING OF AGE in the late '70s could be a pretty disappointing time for the musically inclined. The flash and sparkle of disco had faded to the point that its essential emptiness was all too visible, and the slick packages of corporate processed radio-ready rock 'n' roll were hardly an acceptable substitute.

Mary Karlzen turned her back on the banalaties of the day to find her future in the past, finding the sounds she longed to hear in the music of the late '60s and the early '70s. "Joni Mitchell, James Taylor, and Bruce Springsteen," she says, "were the great writers who influenced me to pick up a guitar and start playing my own songs."

Through these artists, Karlzen began to experiment with and develop her own unique brand of music, and when she moved with her family to Miami from the suburbs of Chicago, she began to venture into performing her own material after a stint as a bassist in a local band. The country music that she had grown up with had found its way into her songs and, as her catalogue of material grew, so did a loyal following of South Florida music lovers.

With the release of her debut album in 1992 on the **Y&T** label, Karlzen began attracting national attention and comparisons with the likes of Mary-Chapin Carpenter and even Bob Dylan, thanks to a rich style that blends the best of folk, country and rock.

Karlzen recently released a six-song EP that shows a surprising sense of growth and direction, both lyrically and musically. Her songs are simple, yet beautiful and insightful without being trite. This new release should send her quite a bit further down the road toward well-deserved nationwide success.

Patti Miner

IF YOU HAD TO DESCRIBE BFE artist Patti Miner in one word, versatile would be it. Patti started down the road to a performance career very early, performing with her family and for anyone else who would listen. At the age of eight she began acting in TV commercials, and since being named Miss Utah-America in 1984 she has continued to develop her modeling and acting careers.

Her heart, though is in the music industry, as seen on "Here Goes Nothing," Patti's debut release on BFE. Patti describes her style as "honest and fresh." It's full of varying rythyms and sounds. She is also an accomplished songwriter, preferring to write from the sanctuary of her car, free from the telephone and other outside distractions.

Produced by Billy Joe Burnette, this song is sure to be a success for Patti.

CHRISTIAN COUNTRY

Cash Box Leads Way With Christian Country

By Joseph Stanley

IN OUR CONTINUING EFFORT to stay on the cutting edge of trends in every facet of the music industry, *Cash Box* is proud to announce the development of a Christian Country Music department. The section will feature a weekly Top 30 Christian Country Singles chart, as well as news, reviews, interviews and features about the hottest artists and issues in the field today. Chart research and development is still in the works, but should be on line within a month.

Wagner (l) & Higgins

Mark Wagner, director of operations for *Cash Box*'s Country and Christian Division, states that, "We feel that the new Christian Country department will provide just what this segment of the industry needs in its early stages of growth. With the availability of a full-service chart research department to provide industry leaders with up-to-date information from radio and retail outlets, and a dedicated, knowledgeable editorial staff to keep everyone—record companies, management firms, P.R. firms and artists, as well as the general public—abreast of what's going on in the industry, we will see a definite, strong, measurable growth of the Christian Country Music industry."

In a spectacular vote of confidence in *Cash Box*'s latest undertaking, the Christian Country Music Association has selected the magazine to be the official rating guide by which the nominees for the 1994 CCMA Awards will be selected.

"I'm very excited about the direction and leadership *Cash Box* is taking with Christian Country Music," says Gene Higgins, director of the CCMA."As more and more people become aware of what is happening in Christian Country, the Association is growing, people are getting excited that there is a new sort of musical genre that satisfies their taste for the country sound even as it builds them up, challenges them to greater and greater faith. I think Cash Box will be very instrumental in getting the message out that this music does exist, that Christian Country is quality entertainment with a priceless message."

The CCMA is an organization put together by Higgins about a year ago to promote the interests of the Christian Country music industry. Having one foot in the country music world and one foot in the Christian arena, Higgins felt, the industry was in danger of slipping into the gap.

The young organization already boasts upwards of 300 members, a number that is growing daily. Higgins hopes that the steady growth will be replaced by a veritable explosion in growth with the announcement that membership dues have been reduced to just $50 for groups, individuals, and all other categories. (Dues paid at the 1993 rates in excess of the new rates will be applied to 1994 memberships.) Those who become members by September 30, 1993, will have the honor of being charter members of the Association. Also, unlike most organizations of this nature, the CCMA has a non-professional/fan membership category available for only $25 a year. For more information regarding the CCMA contact the Association at: CCMA P.O. Box 100584 Nashville, TN 37224 or call (615) 321-0366.

In addition to the new Christian Country department, there are other exciting things happening in the Christian music division at *Cash Box*. A distribution agreement has been made with Ingram Distribution to make *Cash Box* magazine available in over 2,200 retail outlets in the U.S., making the magazine the logical choice as a vehicle for launching new acts and albums. Also, plans are in the works to expand the Christian music section of the magazine by several pages, to include a Christian retail sales chart, and to make the Christian segment of the magazine available in a pullout form for display in Christian retail outlets.

ARTIST SPOTLIGHT

High Caliber: Country For A Higher Calling

By Joseph Stanley

IN THE SPRING OF 1990 a band called High Caliber was on the brink of major success. The band, made up of Ray and Tammy Westmoreland, and Ray's sister Trisha and her husband, Morris Hicks, had for years been paying the dues necessary to "make it big" in the mainstream country music industry.

In the late '70s they played the club and dance scene for several years until, in 1981, Morris and Trisha left the band. Just two years later they got back together as The Family Band, playing a mixture of bluegrass, Southern gospel, and family-style country music, a mix that reflected the personal relationships each of them had developed with their maker. With the addition of pesonal manager Jerry Clifton, the group started down the road to destiny. For three years they performed at Dollywood theme park. Twice they appeared on *Nashville Now*, and they made eight guest appearances on *The Grand Ole Opry*.

During this time they made three albums. The first was straight Southern gospel. The second was a mixture of different styles. The third was proof-positive that The Family Band had come into their own as a country act. In 1988, The Family Band became High Caliber, a name they chose to reflect God's character that they strive to imitate in their own lives.

For the next two years the band began to pursue a country music heading full force. To that end they made some demo cuts and began doing occasional showcases in Nashville. They had also begun to attract some attention from the movers and shakers at some of Nashville's major labels, labels like BMG and Columbia.

Then, about a week before they were to come to Nashville for a series of showcases and meetings lined up by Clifton that were almost sure to see them heading home with a major contract in hand, they gave it all up. Morris mentioned to Ray that he was just not sure if that's what God wanted them to do. Ray had been thinking the same thing, but he hadn't wanted to bring it up. A meeting was called and it turned out that all four of the band members felt exactly the same: each had been withholding their reservations for the sake of the rest of the band. There was only one thing to do. They called Clifton and told him that they had decided to turn their talents to God's service.

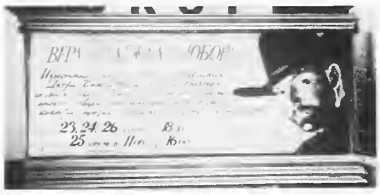
Since that time they have worked hard at keeping the same style of music while adding powerful lyrics that talk to Christians living in today's world, dealing with the issues that face all of us, spreading the message of hope and strength through the music that reaches more people than ever—Country music.

The name High Caliber describes this group perfectly: they maintain high musical standards just as they maintain their own high personal standards. They will no doubt be an important part of the Christian country music scene for a good time to come.

CHRISTIAN COUNTRY BEAT

SUSIE LUCHSINGER, Integrity Music's Christian Country headliner, was in Nashville this past week to work on her upcoming debut album on the Integrity label. Susie was named Country Gospel Artist of the Year for 1992 by the *Gospel Voice* and has appeared on *Hee Haw*, *Nashville Now* and *Crook & Chase*.

DENVER-BASED BLUESTONE RECORDS has announced a long-term production and distribution ccontract with Atlanta's Intersound Christian Music. All new product released will be on the BlueStone/Intersound label. New releases are scheduled for the fall of '93.



Cheyenne Records' artist Bruce Haynes recently returned from a mission trip to Russia where Christian Country Music was the medium used to draw thousands to the message of Christ. Through a week of concerts and personal work over 8,000 responded to the call of Christ and over 65,000 Bibles were distributed to a people hungry for God's word. Since his return Bruce has been invited to Nashville's WSM-AM to discuss his trip.

ON THE DOTTED LINE—Bill Traylor (r) of Homeland Records signs an exclusive recording agreement with John Starnes. Starnes' first release on the Homeland label will hit the streets in August of this year.

DAVID TEEMS: No Language But A Cry

By Joseph Stanley

DAVID TEEMS GREW UP in Atlanta. His father was a leader in the small Christian church they attended downtown, and David grew up with the knowledge and love for God that he had possessed since accepting Christ at the age of nine. After high school, though, David went on to the study psychology and philosophy at Georgia State University, and his church life ended at the age of 17.

After getting his BA in psychology Teems went directly into his graduate studies, but a combination of his love for music and the restlessness in his heart led him to form a band. After some success in the musical community David put graduate school behind to devote himself entirely to his musical career.

He found a lot of local success, but the restlessness in his heart did not subside. He still had a longing within that even his success could not fulfill. Then one day after playing racquetball with some of his band members he met Mylon Lefevre. Immediately after they were introduced, Mylon asked David the question that would change his life: "Do you know God?" In that instant all those memories of his childhood faith came back to him, and David surrendered to the hunger that was in him and responded to the the gentle way that Mylon led him back to Christ.

Three years later David married his wife, Benita, in a small ceremony presided over by LeFevre. The live in Atlanta with their two sons, Adam and Shad, three Dalmatians, two lovebirds and a cat.

In his new life, David found in himself a need to share, to minister to others and serve them through his faith. He struggled with it for a while, finally coming to the realization that, as he puts it, "What gives me any right to minister at all is simply my own awakened and desperate need for Christ...like the widow, who, out of her poverty, gave all that she had."

With a soft guitar, a piano, a sweet ballad or a soaring vocal, the presence of Jesus Christ remains in the forefront of David's music as he asks each of us the question that was posed to him so long ago: "Do you know God?"

Sparrow recording artist Carman (l) recently teamed up with producer Brown Bannister and programmer Tommy Sims (r) at The Dugout studio to record four of the songs on his upcoming release, *The Standard*, due out in September.

CCM News Briefs

STEVE TAYLOR, formerly with the group Chagall Guevera, has recently signed on as a solo act with Warner Alliance. The new project is scheduled for a late fall release and is produced by Taylor himself. In addition to working on the new album Taylor is working on a companion video package. In typical Taylor style, he is traveling around the world to shoot the videos in such exotic locations as Vietnam, Bangkok, Kathmandu, Turkey, and England.

STAR SONG ROCKERS WHITE HEART recently appeared on Nashville's NBC affiliate, Channel 4. The special was filmed at Bennett House Studio as they were working on their new album, *Highlands*, which is due out in October. The piece includes behind-the-scenes footage and an interview with the band. The piece aired as part of a four-part series on Contemporary Christian Music done on the six o'clock news.

THE INTERNATIONAL CHRISTIAN VISUAL MEDIA CONFERENCE, expected to be the largest conference ever held for Christian video producers and marketers, will begin four days prior to this year's CBA convention in Atlanta, GA. Sponsored by ICVM, the newly merged organization of ICVA and CVMI, the conference will bring together some of the most successful leaders in the $12 billion film and video industry. The newly formed conference represents over 40 years of experience and contacts in the business.

CONTEMPORARY CHRISTIAN REVIEWS

By Joseph Stanley

■ **DICK AND MEL TUNNEY:** *Left To Write* **(Warner Alliance)**

The latest album from this husband/wife duo is an excellent showcase of their considerable writing ability. From the time the first ethereal keyboard notes of "Perfect World" are joined by power chords from the guitar, you know you're in for an awesome, regal display of musical beauty and energy. This album raises our eyes beyond the darkness of Earth to see the glory to come. All of the songs on the album are moving, but "I Want To Know Christ," "We Have It All" and "Pilgrim's Progress" go beyond being simply "good." The children's choir on "Perfect World" is as musically satisfying as it is heartwarmingly precious. This duo obviously has a lot left to write.

■ **FIRST CALL:** *Sacred Journey* **(Myrrh)**

The ultimate success for any artist in any musical genre is when a song, or, in this case, an entire album moves someone entirely, from the tapping of their feet on the floor to the soaring of their spirit beyond their body, beyond their mind, beyond this world to a place where they feel a complete union with God. This album is just that sort of success for First Call. The lyrics are powerful; there is no shortage of meat for the mind here. Musically this album is as close to perfect as an album can be. The vocals reflect the truth of the convictions of the trio that make up this group. The whole becomes so much more than the sum of the parts that comprise it. There are no "throwaways" on this collection. Get it. Listen to it. Experience it!

Geoff Moore and the Distance are currently in the studio working on their third ForeFront release, *Evolution*. An all-star chorus joined the band to record ~"That's When I'll Know I'm Home," a cut written by Moore and Stephen Curtis Chapman. Pictured (l-r) are: Rebecca Smallbone, Geoff Barkley, Renee Herrington, Greg Herrington, Cindy Morgan, Barry Blaze, Scott Kifer, Michael Anderson, Moore, Pam Mark Hall, Kim Chandler, Danny O'Lannerghty, Becky Naish, Phil Naish.

GOSPEL MUSIC

Ah'lee Robinson Joins Afinia

GOSPEL RECORDING ARTIST Ah'lee Robinson has signed with Afinia, Inc. of Kansas City, MO. With two regional hits, "Holy, Holy," and "Guilty Of Praising His Name" under his belt, his first video, *Ah'lee Robinson, Live,* will be released this month.

Industry executives expect the single, "He'll Be Standing There For You," to score well with today's gospel audiences. Showcasing Robinson's artistic versatility, it will appeal to traditionalists and modernists alike.

"'He'll Be Standing There For You" is an arrangement I came up with about a year ago," Robinson explains. "When I looked back over my life and thought of the things I've gone through, He was always there for me." Previously recorded by the Genetter Bradley Gospel Music & Arts Seminar, the song received great interest from other artists wanting to record it. That's when Robinson decided to use it himself.

Another of Robinson's arrangements, ~~"You Have No Right," was written as a response to a friend who wanted to backslide. The song attests to his reasoning: After all that God has done for you, you have no right to turn back now!

Ah'lee Robinson Live features some of Kansas City's finest soloists and choirs, including PepperCo Records' Victor Jones, director of Joy Unlimited. Robinson started out his musical career as something of a Smokey Robinson wanna-be, but he soon yielded to the call of God. "In a way, it almost seems that gospel music chose me a long time ago," Robinson says. "I remember singing in church at age five." The small amount of formal musical training he got while performing with the Legion of Black Collegians Choir at the University of Missouri-Columbia is the only training he has received. Ironically, though, he is considered to be one of Kansas City's premier voice coaches.

Founded by Lorenzo "Loren" Manning, Afinia, which means "spiritual purpose" in Swahili, is a musical production company. Manning continues the gospel music legacy that has been in his prolifically talented family for more than 30 years.

GOSPEL BEAT

MUSIC CITY MASS CHOIR RECORDS LIVE ALBUM—Wednesday, June 16, saw the Music City Mass Choir gathered at the Baptist World Center in Nashville to record their second live album. Their first album, released just over a year ago, resulted in a Grammy nomination for the fledgling choir. Special guests include Rev. Lawrence Thomison, Stephania Stone Frierson, Bob Bailey, Beverly Crawford and guest director O'Landa Draper. Derrick Lee produced the recording for New Haven Records.

The popular group Witness—Diane, Kelly, Laeh, Liz and Lisa—cut up in the studio while working on their upcoming album scheduled for release later this month.

Following his first live recording, Sparrow recording artist Richard Smallwood greeted guests backstage at Washington, D.C.'s Howard University. Pictured are (l-r): Atlantic recording artist Stacey Lattisaw, Daryl Coley, Smallwood and Edwin Hawkins. *Live* by the Richard Smallwood Singers will be released in August.

TOP BLACK GOSPEL ALBUMS

CASH BOX • JULY 3, 1993

1	**WE WALK BY FAITH** (Tyscot/Spectra 1403)	John P. Kee & N.L.C.C.	1	35
2	**I'M GOING THROUGH** (Savoy/Malaco 7106)	Rev. Clay Evans	2	24
3	**I SING BECAUSE I'M HAPPY** (Savoy 7102)(F50P8B	Georgia Mass Choir	4	30
4	**A SONGWRITER'S POINT OF VIEW** (Gospocentric/Sparrow 2117)	Tri-City Singers	5	8
5	**WHEN THE MUSIC STOPS** (Sparrow 1234)	Daryl Coley	4	47
6	**I'LL NEVER FORGET (Savoy/Malaco 7107)**	Dr. C. G. Hayes/Cosmopolitan Church of Prayer Mass Choir	10	19
7	**ANOTHER CHANCE** (Savoy/Malaco 7109)	D.F.W. Mass Choir	6	12
8	**IN LIVING COLOR-"LIVE"** (Blackberry/Malaco 2203301211)	Melvin Williams	7	30
9	**HE'S ALL OVER ME** (Savoy/Malaco 7108)	Bishop Jeff Banks and The Revival Temple Choir	8	11
10	**PERFECTING CHURCH** (Selah/Sparrow 7509)	Marvin Winans	9	25
11	**IT REMAINS TO BE SEEN** (Malaco 6014)	Mississippi Mass Choir	29	3
12	**U KNOW** (Savoy/Malaco 14812)	The Anointed Pace Sisters	11	40
13	**SEND YOUR ANOINTING** (TM 2001)	TM Mass Choir	12	19
14	**STAND STILL UNTIL HIS WILL IS CLEAR (Air 10180)**	Rev Ernest Davis Jr.'s Wilmington Chester Mass Choir	20	37
15	**A HOLY GHOST TAKEOVER (Malaco 6001)**	Ricky Dillard & The New Generation Chorale	25	3
16	**SOMETHING ON THE INSIDE**(Jive 42129)	Vanessa Bell Armstrong	13	15
17	**"LIVE" WITH THE SOUTHWEST LOUISIANA MASS CHOIR** (Malaco 4459)	Ruby Terry	16	13
18	**THE BEST OF AND MORE "LIVE"** (Blackberry/Malaco 5437))	The Williams Brothers	17	14
19	**BETTER DAYS AHEAD** (Malaco 4457)	Dorothy Norwood	15	16
20	**TESTIMONY** (Sparrow 1283)	The Richard Smallwood Singers	22	22
21	**MY MIND IS MADE UP (Word/Epic 48784)**	Rev. Milton Brunson/Thompson Community Singers	18	63
22	**HE'S WORKING IT OUT FOR YOU** (Word/Epic 48785)	Shirley Caesar	14	73
23	**IT'S IN THE PRAISE** (CGI/Spectra 514161111)	Calvin Bernard Rhone	21	30
24	**LIVE IN MEMPHIS** (Blackberry 1600)	Canton Spirituals	19	4
25	**DAWN OF A NEW ERA** (Benson/CGI 0056)	GMWA Mass Choir	23	19
26	**ENJOYING JESUS** (Air 10182)	Luther Barnes & The Sunset Jubilaires	27	9
27	**DELIVERANCE** (Benson/CGI 2978)	Fred Hammond	32	4
28	**A TRIBUTE TO THE MAESTRO** (Benson 0087)	Various Artists	DEBUT	
29	**GOIN' BACK** (Malaco 6009)	Tri-State Mass Choir	26	19
30	**LIVE IN DETROIT** (Malaco 6009)	Rev. James Moore	30	54
31	**SEMINAR '91** (Fixit 8245)	Edwin Hawkins	24	14
32	**THROUGH THE STORM** (Tribute/Spectra 0946)	Yolanda Adams	36	22
33	**FOCUS ON GLORY (Benson/CGI 8535)**	Hezekiah Walker/Fellowship Crusade Choir	33	36
34	**THE COUNTRY BOY GOES HOME (Malaco 6010))**	Willie Neal Johnson and the New Keynotes	28	54
35	**WITH ALL MY HEART** (Sparrow 1325)	Sandra Crouch	35	35
36	**FILL ME** (Tribute 3643)	Keith Dobbins & the Resurrection Mass Choir	34	22
37	**I'M GLAD ABOUT IT (Savoy/Malaco 14804)**	Rev. T. Wright/Chicago Interdenominational Mass Choir	37	67
38	**LIVE AND ANOINTED** (Malaco 6012)	The Jackson Southernaires	38	11
39	**A GIFT TO YOU** (CGI 314540077)	Angelic Voices of Faith	31	3
40	**MICHAEL FLETCHER LIVE** (Sound of Gospel 196)	Michael Fletcher	40	6

Jolly Backer Joins Jaleco

CHICAGO—Coinbiz verteran Jolly Backer has been appointed vice president of coin-op sales at Jaleco, USA. In this position he will report directly to Jaleco president Shinichi Ikawa.

Most recently, Backer served as national sales manager at Capcom USA prior to which he was a regional sales manager at Data East USA.

Bob Haim, director of sales and marketing; and Joe Gilbert, sales manager, recently resigned their respective posts at Jaleco.

In announcing Backer's appointment, company president Shinichi Ikawa said, "We regret the departures of Bob Haim and Joe Gilbert and we wish them success in the future. However, we are very pleased to have Jolly Backer working with us. He brings many successful years of coin-op experience to Jaleco USA."

Jaleco USA is located at 685 Chaddick Drive in Wheeling, Illinois. Among the firm's newest products is the "Peek-A-Boo" (adult) kit.

Congratulations World Wide!

CHICAGO—When you can sustain a healthy, profitable business in the coin-op industry, or in any other industry, for a half century, you must be doing something right. The prerequisites for such an accomplishment must include dependability, trustworthiness, reliability and commitment to customer satisfaction, to name but a few.

This year, 1993, World Wide Distributors, Inc. of Chicago is celebrating its 50th anniversary in business, marking "an important milestone of growth and development," to quote president and CEO Fred Skor.

"Through a commitment to quality and service, we have evolved as one of the nation's leading distributors," he said. "We take great pride in our 50-year tradition of performance in serving our customers."

The adage "family owned and operated" is a major consideration in the day-to-day activities at World Wide, and adds impetus to the high standards the company has maintained over the past five decades.

World Wide Distributors, Inc. is headquartered at 2730 W. Fullerton Ave. in Chicago. The firm distributes a full line of coin-operated music, games and vending equipment.

AAMA Honors Bill Rickett & Frank Gumma, Jr.

CHICAGO—On May 13, 1993, William G. Rickett, immediate past president of the American Amusement Machine Association, was named recipient of the 1993 Joe Robbins Award. Announcement was made during AAMA's annual Legislative Conference Dinner at the Old Ebbitt Grill in Washington, D.C.

Joe Robbins, a former AAMA president and currently chairman of Sega Enterprises (Redwood City, CA), presented the award and noted Rickett's many contributions to the industry, as both a highly respected manufacturer and a key member of AAMA's board of directors.

"Each year, the Joe Robbins Award is presented to an individual for outstanding participation, contribution and service to the coin-operated amusement machine industry," stated Robbins. "This year Bill Rickett was chosen unanimously.

"Under Bill's leadership, the association increased its membership from 70 companies in 1991 to over 115 in 1993. Bill has also been instrumental in helping to establish a solid international program and working relationships with other international organizations," Robbins continued. "Moreover, the Foreign Business Development program has grown rapidly. For example, in two years, the Mexico show has tripled its number of exhibitors."

Bob Fay, executive director of AAMA, stressed Rickett's strong support of the association and the industry as a whole. "Bill's management style and ability to establish relationships has enabled AAMA to have a more effective working relationship with AMOA, which has helped us to become a more effective association," he said.

Rickett began his career in the coin-op industry in 1972 when he purchased foosball tables and operated them in various establishments. Upon recognizing the need for a more durable product, he began building tables in his garage. The demand for Rickett's quality products accelerated, paving the way for the founding, in 1973, of Dynamo Corporation.

Dynamo currently employs more than 250 people and is one of the industry's largest, most successful manufacturers. Its product line now includes coin-operated pool tables, air hockey tables, foosball tables, shuffleboard, a variety of video games and generic game cabinets, as well as many other amusement and vending products.

Frank Gumma, Jr. was also honored at the May 16 gathering. He received the AAMA President's Award, which is given each year to a member who has shown outstanding dedication and service to the association and the entire industry.

In presenting the award, Bill Rickett stated, "Frank is a very deserving recipient of this award. He is a dedicated AAMA member who 'goes the extra mile' to ensure that AAMA programs and events are successful.

"Frank is always willing to step in and do whatever is necessary to make AAMA events successful," Rickett continued. "Frank is always looking for promotional opportunities for the industry. During 1992, he chaired a committee that researched the idea of AAMA launching a magazine. And although the board decided not to move forward with the project, Frank's efforts were greatly appreciated."

"As the association's treasurer and a member of the AAMA Transition Committee, Frank has been instrumental in making AAMA's planned relocation to Illinois move along smoothly," said executive director Bob Fay.

Frank Gumma Jr. is vice president of American Vending Sales, located in Elk Grove Village, Illinois. The firm currently employs over 60 people and is one of the leading distributors of coin-operated amusement and vending equipment in the U.S.

Taito's *Prime Time Fighter*

CHICAGO—The thrills and challenges of boxing and wrestling are combined in the new *Prime Time Fighter* kit in release from Taito America Corp.

The scenario involves an annual tournament to determine the current year's "Prime Time Fighter," with all weight classes and ranking eliminated. All of the top ranking fighters possess individual punching and fighting techniques and the boxing rings are located in different cities throughout the United States, with the judges and referee keeping score and monitoring the tempo of the fight.

The player's goal in *Prime Time Fighter* is to select a fighter whose technique is easy to master and utilize during play. The technique is then used throughout the tournament to defeat the opposing fighters.

Each fight consists of three rounds in which players must defeat their opponents. The highest score or a Technical Knock Out wins the fight.

One or two can play against each other or against the computer. *Prime Time Fighter* employs unique and high definition graphics along with various special effects associated with each fighter's punches.

The two-player kit is JAMMA compatible. The universal kit contains full marquee, complete set of eight control panel buttons, two joysticks and JAMMA harness.

Further information may be obtained through factory distributors or by contacting Taito America Corp., 390 Holbrook Drive, Wheeling, IL 60090.

Taito's *Prime Time Fighter*

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Classified Ads Close TUESDAY

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SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celie) immediately! ATARI: Batman U/R 19"; Tetris 19". CAPCOM: Knights of the Round; Street Fighter II; Quiz & Dragons 19". FABTEK: Legionnaire 19". IREM: Atomic Punk; Undercover Cop. I-VIC: Super Pool III 19". KONAMI: Simpsons; Sunset Riders; Turtle In Time; Vendetta. LELAND: Dragon Lair II; Indy Heat. LEPRECHAUN: Mutant Fighter. MIDWAY: High Impact; Strike Force 19"; Total Carnage. Super High Impact. MC O'RIVER: Karate Blazers. NINTENDO: Super System. SEGA: Spiderman; Clutch Hitter 19"; G.P. Rider R/O; Golden Axe II (K); Laser Ghost; Time Travelers. SMART IND: Clean Sweep. SNK: Beast Buster. STRATA: Rim Rockin Basketball 19". TAITO: Space Guns; Silent Dragon. **PINBALLS:** BALLY: Black Rose. DATA EAST: Hook; Batman; Lethal Weapon 3. PREMIER: Cue Ball Wizard; Operation Thunder; Super Mario Bros. WILLIAMS: Fishtales; The Getaway; Terminator 2. **USED KITS:** Atomic Punk $195; Arabian Fight $395; B Rap Boys $395; Capt. Am. $295; G.I. Joe $395; Knights of the Round $395; Mutant Fighter $195; Pig Skin $95; Punk Shot $50; Rampart $50; Rim Rockin Basketball $195; Spiderman $395; Total Carnage $495; Turtles In Time $275. Wrestle Fest $95. **NEO GEO PAKS** Slightly used (cartridges): $5 each: Magician Lord. $50 each: Ninja Combat. $75 each: Super Baseball 2020. $150 each: Art of Fighting; World Heroes. NEW $300 each: 3 Count Bout; Fatal Fury II. For all your parts needs, old and used PC boards—call Darren, Parts Dept. Call Celie for Games and Kits. New Orleans Novelty Co., 3030 N. Arnoult Rd., Metairie, LA 70002. Tel: 504/888-3500. Fax 504/888-3506.

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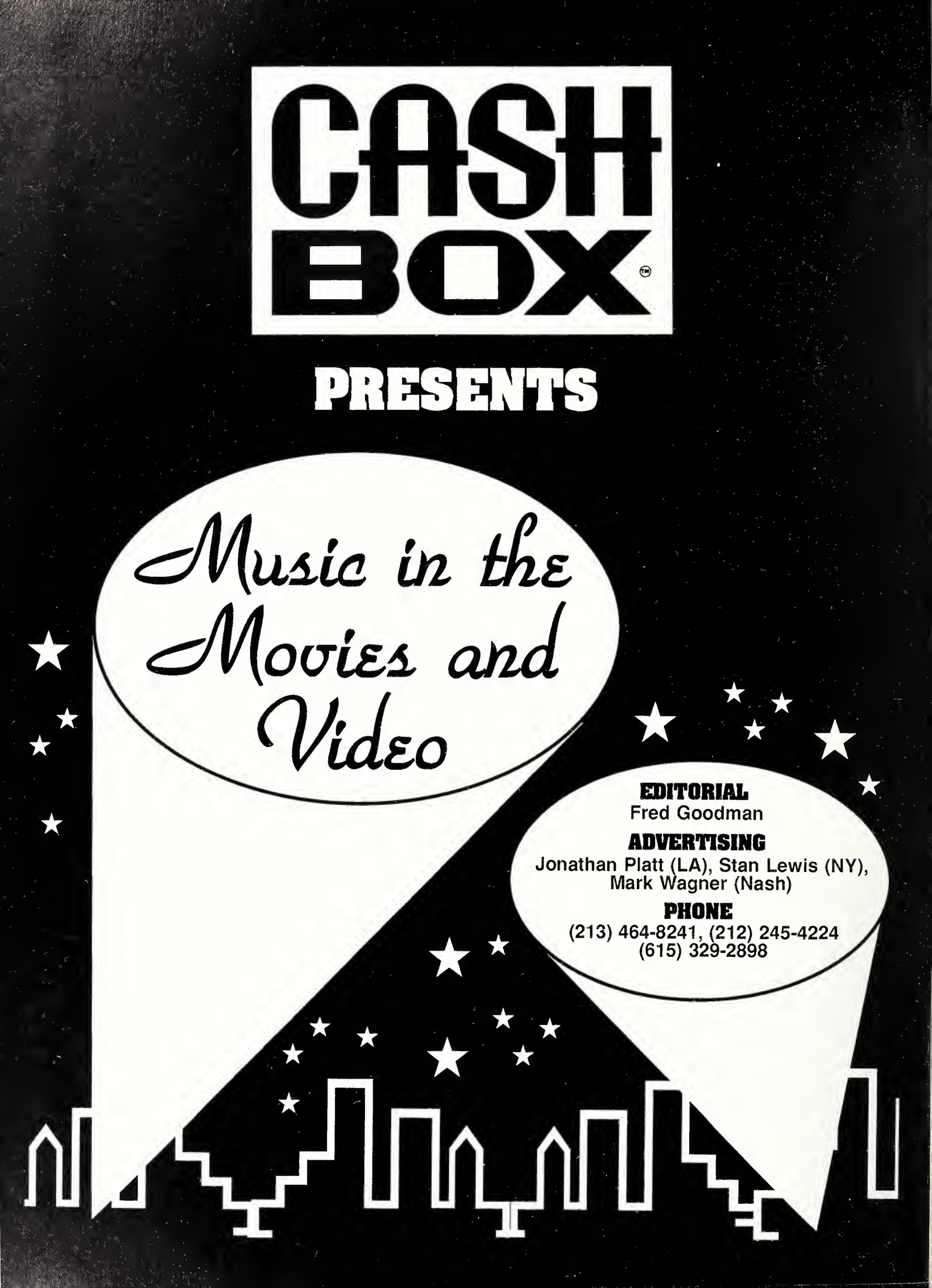
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